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ABSTRACT

This document suggests that even within current fiscal constraints, existing curricular content needs to be as diverse as the nation's students. Issues of multicultural arts education that are discussed include cultural identity and heritage, "loss of memory," and language. The goals of multicultural arts education that were enumerated in Volume One are reviewed. The five levels of integration of multicultural content from Volume One are repeated: (1) cultural contributions or the use of prototypical cultural elements to process multicultural knowledge; (2) additive approach, or the inclusion of some new ideas and material without altering the essential structure of the current curriculum; (3) infusion, augmentation of the conventional curriculum to include new material and concepts in order to broaden the curriculum scope; (4) transformation, the interdisciplinary weaving of historical, critical, and aesthetic considerations into the multicultural curriculum; and (5) social action, implies action and decision-making on the part of students as a result of exploration of multicultural issues, and the power of artistic expression to shape and change societal responses to issues. The main objective of this document is to expand level four, transformation, through an interdisciplinary methodology. Sections discuss interaction of multicultural and interdisciplinary instruction, future implications for interdisciplinary instruction, analyzing arts experiences, culture, a framework for analysis of the arts and planning for implementation including flow charts for unit planning and student activity. Lesson plans for interdisciplinary, visual arts, theater, and music lessons are provided, as is an extensive annotated bibliography. (DK)

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A FRAMEWORK FOR MULTICULTURAL ARTS EDUCATION

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VOLUME II

About the National Arts Education Research Center

The National Arts Education Research Center (NAERC), located at New York University was founded in 1987 by the National Endowment for the Arts and the United States Department of Education. The uniqueness of the Center's structure lies in classroom-based collaborations among teacher-researchers, university researchers, professional artists, aestheticians and critics. The Center's work focuses on secondary education in music, visual arts and theater arts with special attention paid to interdisciplinary studies involving the arts.

Currently, more than 60 practicing arts teachers from a variety of urban, suburban and rural classroom settings in more than 23 states across the country comprise the Center's network of teacher-researchers.

Jerrold Ross
Director

Ellyn Berk
Deputy Director

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A FRAMEWORK FOR MULTICULTURAL ARTS EDUCATION

Volume Two

Ellyn Berk, Editor

Multicultural Arts Education Framework Publication Series

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TABLE OF CONTENTS

Preface i
Foreword ii

A Tradition of Diversity 1
The Challenge for Multicultural Arts Education 1

Issues of Multicultural Arts Education 3
Cultural Identity and Heritage 3
"Loss of Memory" 4
Language 5

Goals of Multicultural Arts Education 7

Levels of Integration of Multicultural Content 9

An Interdisciplinary Focus for Multicultural Arts Curriculum ... 11
Interaction of Multicultural and Interdisciplinary Instruction 13
Future Implications for Interdisciplinary Instruction 15

Analyzing Arts Experiences 17
Culture 17

Framework for Analysis of the Arts 18

The Creative Dimension 23

Planning for the Implementation of Multicultural Arts Education 25
Unit Planning Flowchart for Teachers 26
Student Activity Flowchart 27

Conclusion 28

Bibliography 29

Lesson Plans 33
Introduction to the Lesson Plans 33
Interdisciplinary Lessons 35
Visual Arts Lessons 58
Theater Lessons 65
Music Lessons 70

Annotated Bibliography of Selected Sources 75

Current Status of Multicultural & Interdisciplinary Arts .....
Initiatives, State Education Departments (Fall 1991) 91

Contributing Authors and Researchers 97

PREFACE

This second volume of *A Framework for Multicultural Arts Education* provides further affirmation of the role of teachers as educational researchers and leaders. Building upon the principles of Volume I in the series, the Center's teacher-researchers have designed not only a theoretical base for multicultural arts experiences but also practical lessons that will help students understand different cultures as well as their own.

For the diverse populations in American schools today, nothing is more critical than the ability to intelligently relate cultures one to another. By presenting thematic and interdisciplinary ways for teachers to engage students, this report offers a path to the goal of 'oneness' in American culture. As such, it is anticipated that this volume will be a valid contribution to the field.

Jerrold Ross
Director of the Center
Associate Dean for Academic Affairs
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Nursing, and Arts Professions

FOREWORD

America has begun to examine and reorder its educational priorities, programs and needs for the future. In 1990, the President and the fifty state Governors announced six National Education Goals designed to focus the country's attention on a long-term strategy by which the country will improve and measure its educational success. What is especially compelling about these goals is the implication that the schools alone will not be able to do the job; rather, the greater 'community' of the nation must join with teachers and school administrators to meet these goals. The challenge is daunting and great.

There are many ways to define 'community.' As will be described later in this volume, America in the 90s has truly become a universal nation. However, there are conflicting attitudes, tastes, values and cultures found in every region of the country. Time-tested assumptions of our collective past are being questioned by every segment of American society. Although multicultural education will not solve all of the complex problems facing the nation, heightened sensitivity to issues of ethnicity linked with knowledge of the symbols, ideas and perspectives of different peoples will bring the country a long way toward a unified and productive future.

When the Center began this series of three publications on multicultural education, it intended to provide the field with:

- historical and theoretical rationales for multicultural arts education
- an annual overview of current State policies for multicultural arts education
- annotations of the most current writings on the topic
- methodologies for developing a multicultural curriculum
- multicultural arts and interdisciplinary lesson plans/units

It is the hope of the authors of this second volume that the all-too-common "yours" and "mine" will, in the 90s, become the collective "ours."

Ellyn Berk
Deputy Director of the Center

A TRADITION OF DIVERSITY

The initial publication of the National Arts Education Research Center, *A Framework for Multicultural Arts Education* (Volume I), presented a brief historical background for developing ways in which arts education can contribute to a multicultural approach to education. Defined broadly, multicultural arts education programs:

- recognize and value the cultural pluralism of arts experiences;
- seek to enable students to analyze conceptually and, in creative production, comprehend the artistic differences between and similarities among various cultures;
- modify students' and educators' values and behavior in order to embrace cultural diversity.

The driving motivation for a multicultural approach is the demographic proof of increasing diversity in the United States. Ben Wattenberg recently described the United States at the threshold of the twenty-first century as 'the first universal nation.' A preliminary analysis of the 1990 census indicates that:

> the racial and ethnic complexion of the American population changed more dramatically in the past decade than at any time in the 20th century, with nearly one in every four Americans claiming African, Asian, Hispanic or American Indian ancestry. (Barringer 1991:A1)

Cultural diversity is not characteristic of contemporary American society alone, since there have been frequent waves of immigration to the North American continent over the past 13,500 years. Archaeological evidence reveals that large numbers of distinct cultural groups crossed the Bering Strait between Asia and North America continuously during that time span. In addition, significant and frequent merging of these groups took place as populations spread and occupied both the North and South American continents.

Viewed from this perspective, the relatively recent immigration of European peoples from across the Atlantic Ocean is further evidence that multiculturalism is not a new factor in American culture and society, but is a long-standing social phenomenon. Furthermore, European immigration itself represents a number of ethnically diverse cultures. Wattenberg has stated that "Although there has been a rise in immigration to the United States since World War II, the European/Canadian immigration stream has diminished." (1991:74) In fact, during the 1980s, the Hispanic and Asian populations increased at the fastest rate. Nevertheless, as has been demonstrated throughout American history, each succeeding wave of immigration (whether it is European or non-European) has and will continue to contribute to the American national character.

The Challenge for Multicultural Arts Education

With the existence of approximately 276 different ethnic groups in the United States—170 of which are Native Americans (Gollnick 1986)—an increasing demand has been placed upon the schools; the educator of the 1990s is usually expected to teach not only traditional subjects, but also to aid the social and psychological needs of students. However, current fiscal constraints placed on school systems throughout the country complicate the problem even more.

This volume suggests that even within current constraints, existing curricular content be as diverse as America and her students. Cordova and Love suggested that multicultural education

> is based on the premise that there is value in all cultures and that every member has personal worth. The only way to actualize this concept is to include a diversity of cultural elements in the curriculum, so that all students have positive experiences in acquiring the knowledge and skills necessary to function in different cultural environments. (1987:397)

The training of educators to become more sensitive to differing value systems while highlighting the cultural similarities and differences among peoples is another concern. By the year 2000, according to most demographic projections, one of three students in American public schools will be from an ethnic or national minority group. This statement is significant for two reasons. On the one hand, there is clear indication that every school district—even those now without discernible ethnic diversity—will likely experience some demographic shift by the year 2000; on the other, the so-called 'minority' populations in America's cities today often reach a level as high as 90 percent.

With these demographics in mind, the need for a major focus on multicultural education is clear. It is no longer "good enough" to simply be aware of these demographics. If this country is to withstand the strains of the increasing diversity of its population, its educational system must be built on mutual respect for the freedoms and rights guaranteed by the Constitution of the United States—freedom and rights that have attracted people from around the world. One effective way to recognize and respect that diversity is to:

> educate all students about a range of cultural groups. This means that they not only must learn about other cultures, but also must develop the attitudes and skills necessary to function, at a specified level, within different sociocultural milieus. These attitudes and skills will include:
>
> - awareness of cultural differences;
> - acceptance of cultural differences;
> - appreciation and respect for different cultural groups;
> - empathy with members of other cultures;
> - understanding of different cultural patterns;
> - modifications of one's own cultural values, both cognitively and affectively, in order to accommodate cultural differences; and
> - transcendence of cultural bondage—developing positive interaction and functioning skills to operate in different cultural milieus.
>
> (Cordova and Love 1987:393)

In view of this tradition of diversity and accelerating change in America's school populations, an urgent need exists for educators to use a multicultural educational framework, not only as verification of the great American heritage, but as a tool for facilitating possible solutions to difficult social problems in contemporary American society.

ISSUES OF MULTICULTURAL ARTS EDUCATION

Cultural Identity and Heritage

Given the overlapping waves of immigration throughout the nation's history, the concepts of cultural identity and (cultural) heritage have assumed a wide range of definitions in American society. The terms are often used interchangeably in the literature. For this document, however, *heritage* is defined as a composite of the history, myths, philosophy, teachings and accomplishments of a society while *cultural identity* relates to an individual's sense of belonging to a specific society.

Within the context of cultural diversity, relevant questions such as the following should be asked: Do members of society, and students in particular, identify themselves in terms of cultural heritage? What importance does knowledge of one's ancestral roots have in answering the question, "Who am I?" The significance of this knowledge varies, as does one's identification as a group member and/or as an individual. Ferdman suggests that members of the dominant or mainstream group within a multiethnic society perceive themselves and are perceived by others as individuals; however, members of a minority group within the same society identify themselves and are primarily identified by others only by group terms (1990:194). If minorities are not perceived as individuals, but only in terms of stereotyped group images, how is their self-esteem affected? The question should not be dismissed simply because research on this is inconclusive at this point. (Banks 1991:78)

Schools have been the stepping stones used by earlier immigrants to learn how American society works. Shelby Steele has noted that learning opportunities appear more threatening to many minority students because they come to the classroom with less self-esteem. High risk and low self-esteem deter these children from facing the challenges of mainstream society. At home, many are not made to understand that learning is virtually the same as opportunity. Thus, in school they often see more chances for failure than success. Today, some minority students correlate success in school with loss of cultural identity to such a point that they are determined *not* to learn. An education infused with multicultural components offers them opportunities to understand that learning is for all students. Lessons and curricula which recognize and value a variety of cultures will assist in enhancing learning.

The connection between cultural identity and attitudes about succeeding in school has been widely acknowledged. As an example, Alaskan Native American students view success in written literacy as a symbolic disassociation from their own ethnicity which does not have a written tradition. Chicano students in Los Angeles tend to associate actions leading to success in school with "undesirable" white behavior. These examples indicate the need to understand behaviors in light of students' own cultural values and identities even though they might differ from the teacher's own. Given the cultural diversity of most American classrooms, it is obvious that the potential for misunderstanding or conflict is enormous.

The response to "Who am I?" also depends on the available knowledge about one's heritage. Frustration and criticism may result from a lack of information obtained from personal or academic sources. Even when information is accessible, leading many individuals to discover a great sense of pride in their cultural identity, it is not uncommon for many others to find the issue of their own cultural identity a source of discomfort. In America's multiethnic society, there are countless individuals and groups torn between cultures. For example, an Iranian-American high school student interviewed by Ecker (1990:15) celebrates Christmas although he is a Muslim, speaks a different language at home than in school, and consequently questions his very identity.

In assessing situations of cultural conflict, it is important to note that one's perspective on identity is not fixed, but evolves as an individual continues to measure himself against the yardstick of mainstream culture. This fact provides optimism for the multicultural arts educator facing a classroom of ethnically diverse students as well as the teacher facing students of a single ethnicity. However, educators must be sensitive to students' cultural identities and heritages and develop units and lessons which consider those factors when making decisions (see Framework for Analysis of the Arts on page 18 and Unit Planning Flowchart for Teachers on page 26).

Furthermore, *culture* should be differentiated from *race*. Culture is not genetic but is transmitted by learning. Race denotes the general inherent physical characteristics of a specific population. Therefore, one should not assume that an individual's race implies affiliation with, knowledge, or understanding of, a specific culture. (Dummett 1986:11) For example, American-born students of Japanese descent may know nothing of the Japanese tea ceremony or Kabuki theater; a student of French ancestry may have never seen a French film or cooked a French haute cuisine meal. The correction of stereotypical inferences such as these must be one of the goals of multicultural arts education.

"Loss of Memory"

Often students of an ethnic group do not wish to learn about (or remember) their ancestors, homeland or traditions, but rather choose to study what they perceive as necessary to become an "American." The process of "loss of memory" can be either inadvertent or consciously selective. In either case, knowledge of historical events is shaped by cultural or ethnic bias placed in relationship to a lack of information about an individual or group of people. The process may begin inadvertently before one is formally educated if parents, teachers or other members of sociocultural groups have previously and selectively "lost memory."

Cheney discusses the significance of this issue as it relates to education in *American Memory: A Report on the Humanities in the Nation's Public Schools* (1988). "A system of education that fails to nurture memory of the past denies its students the satisfaction of mature thought, an attachment to abiding concerns, a perspective on human existence." Although the arts are not addressed specifically, the following recommendations are also applicable to multicultural arts education:

- More time should be devoted to the study of history, literature and foreign languages.
- Textbooks should be more substantive.
- Teachers should be given opportunities to become more knowledgeable about the subjects they teach.

Educators should consider the following questions as they begin to address the "loss of memory" of cultural heritage and events:

- As the scope of world history expands and is reinterpreted, what is important to know or possible to relearn about the world?
- What truths emerge when history is retranslated (frequently with conflicting interpretations) by those within and outside of an ethnic or cultural group?
- In the context of "loss of memory," what is the effect of time and values on establishing a picture of cultural heritage and history?

For example, a discussion of the opening of the American plains might illustrate "loss of memory," where the vantage point and era of the story's narrator place significantly different

values and emphasis on the historical events. If an arts educator listed artifacts which define the opening of the American plains, the list might include:

- descriptions of battles or events
- ceremonies, ancient and contemporary myths (spoken, written, painted, sung, danced or dramatized)
- dress and body ornamentation
- tools and weapons
- dwellings
- modes of transportation

All of these could be interpreted from the differing vantage points of Native Americans, settlers, trappers and guides, U.S. militia, cowboys, and freed or runaway slaves. A variety of primary and secondary sources exist for use in researching needed information: interview or first-person observations, films, songs, plays, poetry, stories, paintings, photographs and readings, etc.

> Most of us learned history from textbooks that served up the past as if it were a Hollywood costume drama. In school books of an earlier era, the warts on our founding fathers' noses were neatly retouched...American Indians got the same portrayal in textbooks that you saw in 'B' movies. (Davis 1990:xiii)

Arts educators should be concerned with events and ethical issues as well as related cultural artifacts. It is necessary to recognize aesthetic, sociological and historical events and implications in order to thoroughly interpret them in later times.

Language

Since the similarities and differences among cultures are transmitted and comprehended primarily through the written or spoken word, the language used to discuss various forms of the arts becomes a major factor in the promotion or inhibition of multicultural understanding. Because language should be an enriching component of arts discussions rather than a hindrance, when there are multiple languages spoken in a single classroom, the arts can facilitate opportunities for delivering and assessing many kinds of learning in a non-verbal, non-threatening fashion. Significantly, although there is a widespread assumption that written language is the appropriate measure for description, it is becoming increasingly clear in contemporary America that acknowledgment and consideration must be given to spoken expression and the tradition of oral communication as well.

Language is culture-bound, and therefore, brings with it the characteristics of the group from which it originated—its values, expressions, personal preferences. The structures, symbols, meanings and usage of language vary greatly among cultures.

> The purpose of art criticism [within the classroom] is not to violate and dominate someone else's cultural expressions of values. Rather it is to recognize, appreciate, and expand on those expressions, thus helping to create greater understanding and enjoyment of all art. (Congdon 1986:145)

Considering the diversity of contemporary classrooms, arts educators must not ignore the importance of understanding the nuances of speech and language that are representative of students. Not only may the teacher's instructional language be a handicap, but its symbolism may be confusing or even exclusionary to students who are learning in a language that is not their native tongue. Congdon defines folk speech "as words or phrases used by members of any

group whatsoever who share an understanding of each other's meaning." (ibid:140). A discussion of the concept of color might serve as an example of this issue. Even though color is frequently studied in art classrooms across the United States in some form, difficulties of language would arise in a diverse grouping of students which included the Navajo, for example. In the Navajo language, the same word is used for blue and green; no difference between the two hues is designated. Therefore, language can become a handicap when color is taught using the traditional "color wheel" method.

Since the language of art criticism traditionally has been elitist in nature, classroom practitioners must strive to recognize the dignity and value of all students' contributions. Equally important, teachers must work toward allowing the widest range of values when they are expressed through language. Just as artistic creations are a product of personal experience within a given cultural context, so are speech and the manner in which works are perceived, described and valued.

> The more art teachers allow students to express themselves verbally and in writing in language which is reflective of their own personal and cultural understanding, the better the chance they have of expanding their knowledge of the artist's experience. (ibid:141)

Students should also be encouraged to study the artist's own words as much as possible since the artist's written expressions or quoted thoughts are vital components in understanding the creative artistic process. Often, artists have written compellingly about their cultural milieu and those societal elements which led them to find their personal expression. By comparing students' thoughts on and interpretations of a piece of art with those of the artist, one might better understand the artist's intent and acquire a sense of the cultural background that contributed to the creation of a work of art.

GOALS OF MULTICULTURAL ARTS EDUCATION

In Volume I, the Center proposed a set of goals for multicultural arts education:

- To encourage the transformation of existing curricula to enable students to view concepts, issues, events and themes from a multicultural perspective.
- To infuse multicultural content into existing curriculum structures.
- To implement multicultural content across the curriculum, not merely as a separate element. Vital curricula respond to change.
- To provide strategies for working with and enhancing the existing programs of those teachers, supervisors and curriculum directors who have begun to infuse multicultural content into those programs.
- To encourage the formulation of a systematic and comprehensive evaluation process for determining the quality of multicultural content and methodology in curricula and instructional materials.

  (National Arts Education Research Center 1989:8)

The arts provide an exceptional medium for the acquisition of knowledge, attitudes and skills. Through the arts, elements of culture are perceived and related to other disciplines. Because of their nature, the arts embody a wealth of emotive and cognitive information. These qualities validate the arts as a vital component of multicultural education.

Therefore, the thrust of multicultural arts education should be on the development and implementation of programs and curricula to affect the total school environment so that all students from all cultural groups will have equal educational opportunities.

The implications and advantages of an interdisciplinary approach to learning seem evident. Multiple viewpoints of interdisciplinary study offer rich opportunities for the examination of any civilization or society. Current interest in developing outcome-based curricula further strengthens proposals for an interdisciplinary approach.

In summary, multicultural arts education should recognize and value cultural pluralism while enabling students to analyze (conceptually and through creative production) the artistic similarities as well as differences among the peoples of various cultures.

Source: *A Framework for Multicultural Arts Education, Volume I*

LEVELS OF INTEGRATION OF MULTICULTURAL CONTENT

In addition, in Volume I (1989:15) five Levels of Integration of Multicultural Content were suggested as a means for combining multicultural content with curriculum in a way that not only infuses existing curriculum with new content (Levels 1-3) but creates new curriculum (Levels 4-5). Those levels are:

Level 1: Cultural Contributions

The use of prototypical cultural elements to process multicultural knowledge.

Level 2: Additive Approach

The inclusion of some new ideas and material without altering the essential structure of the current curriculum.

Level 3: Infusion

Augmentation of the conventional curriculum to include new material and concepts in order to broaden the curriculum scope.

Level 4: Transformation

The (interdisciplinary) weaving of historical, critical and aesthetic considerations into the multicultural curriculum.

Level 5: Social Action

Implies action and decision-making on the part of students as a result of exploration of multicultural issues, and the power of artistic expression to shape and change societal response to issues.

The main objective of Volume II is to expand Level 4: **Transformation** through an interdisciplinary methodology.

AN INTERDISCIPLINARY FOCUS FOR MULTICULTURAL ARTS CURRICULUM

> The solution which I am urging is to eradicate the fatal disconnection of subjects which kills the vitality of our modern curriculum. There is only one subject-matter for education, and that is Life in all its manifestations. (Whitehead 1952:18)

With the American educational system currently poised on the brink of reform and reconstruction, interest in interdisciplinary education has been widespread. In 1988, a poll conducted by the Association for Supervision and Curriculum Development (ASCD) identified "the need for curriculum integration" as the number one issue among those polled—a sampling that included Chief State School Officers and deans of schools of education. (Jacobs 1989:3)

In an ASCD publication, David Ackerman suggested that "[interdisciplinary education] with its promise of unifying knowledge and modes of understanding...represents the pinnacle of curriculum development." (1989:37) However, contemporary American high schools usually operate on a department-based curricular structure and are frequently driven by district or state graduation requirements as well as college entrance requirements. This model is frequently mirrored in middle grade and elementary school scheduling and curriculum planning. In light of the quantity and inter-relatedness of information available to teachers and students, such a departmental structure may well be an outmoded delivery system.

The Carnegie Council on Adolescent Development report, *Turning Points*, which strongly endorsed interdisciplinary education for middle school students, urged that

> ...curriculum be organized around integrating themes that young people find relevant to their own lives. For example, separate courses in English, arts, history, and social studies might be...organized around an integrating theme such as Immigration. (1989:48)

In addition, recent research indicates that students have better attitudes toward school and retain knowledge longer through integrated programs of study. (MacIver 1990) Interestingly, there even seems to be growing acknowledgment that an interdisciplinary (and multicultural) program has impact in terms of retaining minority students in school and promoting learning. (Valverde 1988:324). Research reveals that students feel not only more secure but more motivated when they receive instruction and more support from fewer teachers.

Furthermore, increasing pressure is being placed on the school curriculum itself, requiring time in the day for mandated programs beyond the academic requirements on topics ranging from drug abuse to life survival skills and self-esteem. Therefore, decisions such as the following must be made:

- What is to be studied?
- When and by whom should it be studied?
- Who makes curricular choices?
- What ties the curriculum together?

The use of more than one discipline to study a theme, topic or problem holds much promise for multicultural arts education. Hartnett suggests that "educational studies, in order to deal with such issues as race and multicultural education, will have to become less boundary conscious and more problem-orientated" (1987:368). While it is not the purpose of this volume to make a case for interdisciplinary education in general, there is clear agreement in educational research on the efficacy of such programs. (Vars:1984). Simply put, students learn at least as well, and often better, through interdisciplinary programs.

When implementing thematic units such as the unity and diversity of mankind, international human rights, global interdependence and international cooperation, study through a single discipline does not offer as broad a spectrum for examining issues as does investigation through an interdisciplinary approach. Furthermore, the Carnegie report suggests that

> Interdisciplinary themes can also enhance young people's recognition that the United States is now part of a global economy and an interdependent society of nations, and that the composition of our own population is racially and ethnically increasingly diverse. Themes that explore human diversity offer one way of dealing positively with what may become a source of social unrest in this nation as the relative size of minority groups increases in coming years. (*Turning Points* 1989:48)

An interdisciplinary structure offers many options to set unifying themes. The fact that both arts-specific and non-arts-specific sets of themes are similar illustrates the advantage of making interdisciplinary connections. A few examples from differing vantage points follow.

ArtLink, the teacher institute of the Education Departments of the Walker Art Center and the Minneapolis Institute of Arts, suggests the following themes:

- Conflict and Resolution
- The Urban World
- Tradition and Change
- Rites of Passage

A current New York State social studies syllabus for Global Studies (1988:2) presents the following themes as unifying concepts:

- Change
- Culture
- Environment
- Justice
- Scarcity
- Choice
- Diversity
- Human Rights
- Power
- Technology
- Citizenship
- Empathy
- Identity
- Interdependence
- Political Systems

A multicultural theater education research project of a Center teacher-researcher (Holland:1991) was organized around the following themes:

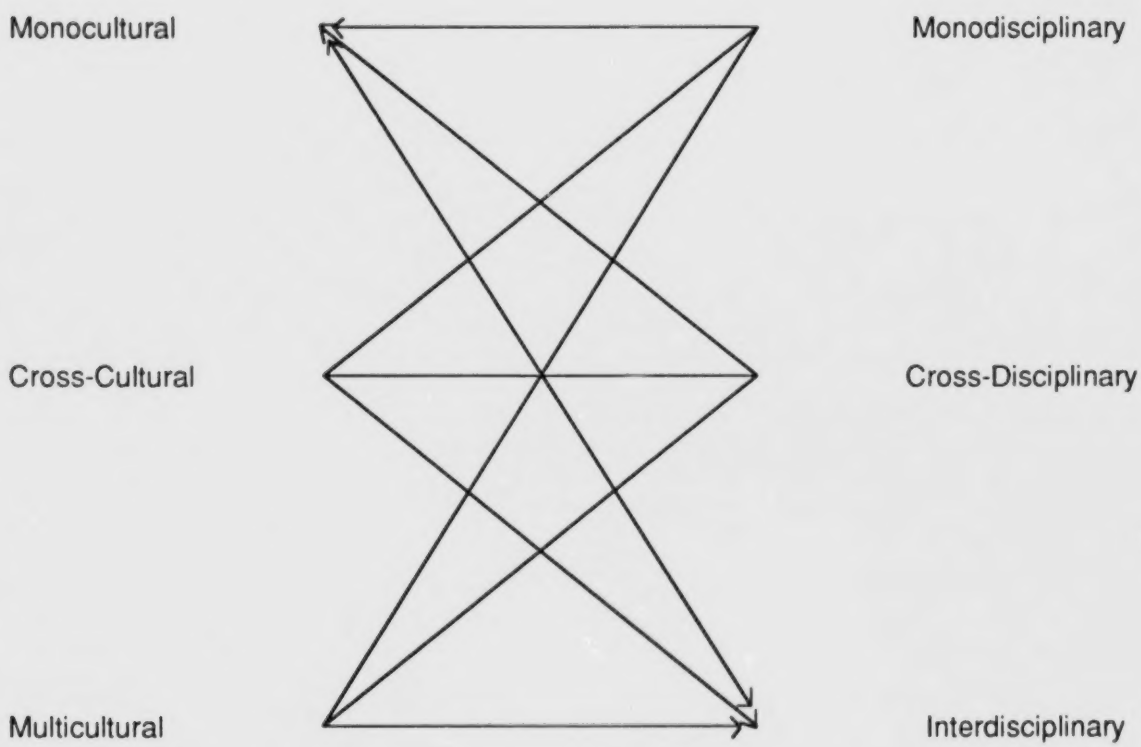
- Man's Inhumanity to Man
- African-American Lifestyles
- Civil Rights

INTERACTION OF MULTICULTURAL AND INTERDISCIPLINARY INSTRUCTION

Jacobs defines interdisciplinary education as "a knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic or experience." (1989:8)

The following diagram illustrates options that an arts educator might choose to develop a lesson or unit of instruction. For example, a teacher may want to lead a descriptive analysis of one culture (monocultural) with respect to music and dance (cross-disciplinary). This could be followed by a comparison of similarities and differences between two cultures with respect to cultural elements or events, perhaps again followed by a comparative analysis of music and dance in several cultures (multicultural) as an extension of the lesson.

INTERACTION MODEL



An example of the integration of two disciplines would be to use art and science to learn about camouflage. Students might study the topic from the artistic vantage point of color and the breaking up of outlines. At the same time the topic would be discussed in scientific terms, analyzing how camouflage helps animals survive in their environment. Student learning would be reinforced, and their attitudes toward both disciplines improved, by the use of the two disciplines to understand camouflage. (Weigand 1985:21)

Future Implications for Interdisciplinary Instruction

Much of the driving impetus for interdisciplinary education currently comes from educational leaders in the middle school movement. (*Turning Points*:1989) Because of the pressures of exploding technology and information and the pressing social and emotional needs of students, it is critical that educators recognize the need for integration of teachers, programs and students.

In light of the "shrinking" world, students need a broader education emphasizing interconnections of all types. The purpose of education should be to "develop in youth the knowledge, skills, and attitudes needed to live effectively in a world possessing limited natural resources and characterized by ethnic diversity, cultural pluralism and increasing interdependence." (National Council for the Social Studies 1982:37)

The future possibilities are endless, and it is in this world of unlimited choice that arts educators must discover how study in and through the arts can best serve students. Educators need to find a working balance between maintaining the integrity of the arts disciplines and designing effective programs that fuse the special qualities of the arts with the content of curricula in other disciplines. Throughout the process, they must never lose sight of their view of the arts as avenues of creative expressions and deliverers of joy and inspiration to those who both apprehend and create them.

Where do the arts fit in this scenario? What will paradigms of the future be for arts education? Since the fiscal constraints being placed upon American education in the 90s are increasing, the above questions and issues take on a special immediacy. Multicultural and interdisciplinary approaches might possibly provide a way for arts educators to expand their traditional reach and collaborate in an integrative approach.

ANALYZING ARTS EXPERIENCES

Culture

In its broadest and most basic sense, *culture* is the total accumulation of a society's beliefs, behaviors, activities, institutions and communication. (Dodd 1991:41) It also comprises the rules and guides for behavior in a human society. More specifically, it is not logical to discuss a society's culture without describing its forms of communication. Art is one form of communication.

Artistic experiences of the culture, observed in numerous forms (dance, theater, music and the visual arts) communicate the ideas, behavior and material objects of a society. In any context, art can be seen as an expression of the basic elements of a culture. In order to determine the rules and guidelines by which those artistic works were or are created, a framework for analysis is needed. This might be helpful when analyzing one culture or several, or from the perspective of one or multiple disciplines.

Through a study of the arts, students express themselves by non-verbal modes of communication: visual images, sounds and movement. The artistic expressions of the people of all nations become the media through which cultural heritage is transmitted. "Art does not exist in a vacuum. Its origins and its acceptance or rejection are intimately tied to other aspects of society and culture." (Clark, Day & Greer 1987:153)

The arts are reflections of the historical and social systems within which they are created. Through symbolic expressions that often communicate the most relevant and pressing issues facing a society, artists transmit images of cultural experiences. Thus, social realities are often symbolized, abstracted, condensed, synthesized and transformed through a wide range of art forms. Teaching in and through the arts may facilitate the transmission of cultural values, beliefs and traditions across the curriculum. Although many disciplines contribute to an understanding of the characteristics of a society in general, it is primarily through the arts that the essence of a society can be perceived.

The following Framework for Analysis of the Arts (page 18) organizes multicultural and interdisciplinary approaches in a format for presenting arts experiences to students. Regardless of its cultural origin, every arts experience may be systematically analyzed through this framework. For example, a Rembrandt painting, a Yoruba bronze and an Australian Aboriginal petroglyph may be described in respect to physical characteristics. Likewise, they may be compared and contrasted regarding cultural function, symbolic significance, environmental context, production technique, etc.

On the left side of the chart is a list of nine categories for analysis, followed by more detailed subcategories. All arts experiences from any culture may be considered from each of the nine categories, depending on the type of response desired from the students. The students can respond to arts experiences by:

- describing
- comparing
- contrasting

FRAMEWORK FOR ANALYSIS OF THE ARTS

	Category	Suggested subcategories and grouping	
CONTRAST	Symbolic Significance	Spiritual Play Historical Educational Commemorative	
	Cultural Function	Shelter Food Social Control Explanation of Unknown Family/Kinship	Economic Aesthetic Education Language Play
COMPARISON	Social Context	Foreign/Domestic Individual/Group Opposing/Cooperative	
	Artist Background	Sex Age Occupation Social Relationships	Community Status Skill Level Training Family Relationships
	Audience Background	Sex Age Number Occupation Participation/Non-participation	Role Social Relationships Location
	Time Perspective	Date Produced Origin of Event and/or Artifact Contemporary Relevance to Society	
	Environmental Context	Geographical Location Physical Geography Human Demographics	Habitation Patterns Ecological Relationships
DESCRIPTION	Physical Characteristics	Sensory Properties Formal Properties Technical Properties Expressive Properties Function	Material Design Style Subject Matter Common Qualities
	Production Technique	Time/Length/Space Number of Participants Kinesthetic Movement	Stages/Process Tools Materials

Before proceeding with the analysis, the teacher (or student) should select:

- one type of analytical response:
  description
  comparison
  contrast

- the discipline(s):
  dance
  theater
  music
  visual arts

- the culture (or cultures) to be analyzed

- the category (or categories)

- the subcategory (or subcategories)

Three examples of the above procedure follow, each using a different Type of Analytical Response:

Example I

• Analytical response type	DESCRIPTION
• Discipline	*Music*
• Cultures	(African-)American
• Categories	Artist's Background Time Perspective
• Subcategories	Social Relationships, Community Status, Contemporary Relevance to Society

Students proceed with analysis. (See Student Activity Flowchart, page 27.)

Example II

• Analytical response type	CONTRAST
• Discipline	*Theater* (Kabuki, Improvisation)
• Cultures	Japanese, American
• Category	Production Technique
• Subcategory	Time/Length/Space

Students proceed with analysis. (See Student Activity Flowchart, page 27.)

Example III

• Analytical response type	COMPARISON
• Discipline	*Visual Arts* (painting, bronze, petroglyph)
• Cultures	European, Yoruba, Australian Aborigine
• Category	Cultural Function
• Subcategory	Shelter

Students proceed with analysis. (See Student Activity Flowchart, page 27.)

The various components of this *Framework* may be used simultaneously or sequentially for more than one:

- type of response
- type of arts experience
- culture
- category

Interdisciplinary analysis might also be undertaken, such as an examination of the geographical and environmental contexts of the arts objects or events. In addition, contrasting arts forms might be analyzed simultaneously.

This *Framework*, therefore, can be used for several purposes by teachers to:

- examine the teacher's own knowledge/orientation
- develop lesson plans for arts experiences
- determine possible directions for extensions of lesson plans
- provide guidance for students during the creation of products/performances.

The *Framework* will provide students with:

- a visual/conceptual construct for studying the elements of a multicultural arts experience
- a basis for demonstrating the similarities and differences of the arts in diverse cultures
- an illustration of the diverse opportunities that are available for an interdisciplinary approach to analysis.

Some sample combinations from the *Framework* are:

- *Music* examples from Asian, Oceanic and Native American cultures
  COMPARED with respect to:
  - artist's background
  - social context

- *Dance* examples from one Latin American culture
  COMPARED with respect to:
  - time perspective
  - symbolic significance

- *Drama* examples from four Asian and Pacific Rim cultures
  CONTRASTED according to:
  - cultural function

- *Visual arts* examples from two African and two European cultures
  DESCRIBED according to:
  - physical characteristics
  - environmental context
  - production technique

The following guidelines will facilitate any analysis:

- Start with simple analyses and build to more complex ones as students' skills increase.

- Match the complexity of the analysis (i.e., the number of categories used) to the grade level capabilities of the students.

- Choose response types and categories to fulfill the requirements of specific goals, objectives and evaluative expectations.

However, it is important to remember that:

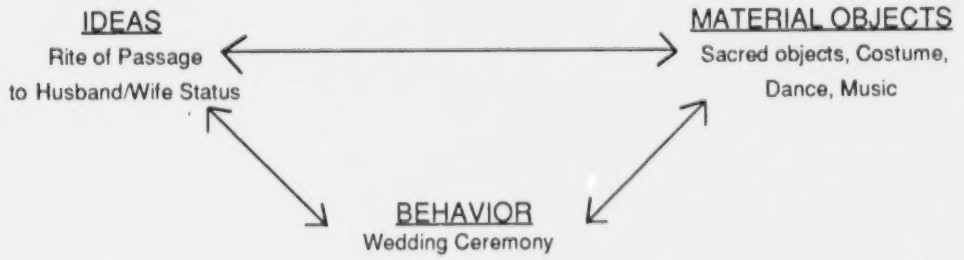
- Analytical tasks may be divided among individual students or cooperative groups to facilitate both breadth and depth of analysis.

- As a result of the analytical process, the teacher and/or students may develop new category elements.

In addition to using the framework for developing lessons which lead to analysis, units of study might result in student creation of products by "working in the style of," or "with materials and techniques of" specific cultures, etc.

For example, after analyzing the European painting, Yoruba bronze, and Aboriginal petroglyph cited above, students should select one or more cultures and categories (e.g., "explanation of the unknown" and "commemorative"). Using the information they gleaned from their analysis, they could create visual works according to the rules of the selected cultures. Therefore, through production, students are offered a means of demonstrating their understanding of the analytical portions of the lesson.

Analysis and creativity are complementary activities, not only for peoples and cultures but also for teachers and students. Framework for Analysis of the Arts (page 18) and The Creative Dimension (page 23) may be used for analysis or study and to plan lessons leading to art works created by students. A way to examine how art forms are created within a society is illustrated below (The arrows indicate the reciprocal flow of influence from one cultural component to another.):



Behavior flows from cultural norms as a society's values are established by its cultural expressions. Every society has some way of formalizing its rituals; for example, the passage from single to married status. Though the specific rituals of marriage vary from society to society, all have some type of behavior and material objects associated with the process.

The IDEA of this passage in American society is validated by BEHAVIORS, one of which is conducting a wedding ceremony. The MATERIAL OBJECTS accompanying this rite of passage

typically include a religious or legal document, gifts, food, music, dance, decoration, a specific site which has religious or other significance, ceremonial objects, etc. In other societies, the particular cultural rules and guidelines are different, but still exist. In addition, these rules and guidelines tend to change and evolve over the years, by cross-cultural contact and/or by the innovation of individual participants in the ceremony. These modifications often reflect the results of the creative artistic process and its manifestations within society.

An example might be the universal need for clothing and body ornamentation—forms of shelter. In American society, clothing serves the function of protection from weather during certain seasons. During the warm summer months, little or no clothing is required by climatic conditions yet rules and guidelines of behavior dictate that some type of clothing be worn whenever a person appears in public. Hence, protection from the elements is just one function of clothing.

Another function is that of providing an opportunity to demonstrate group identity. Team members of social and athletic groups devise new visual designs, such as logos, to symbolize their group purpose and philosophy. Not only do legitimate members wear the symbols but so do non-members; for example, children often wear team jerseys of professional football teams. Their purpose in doing so can be from a desire to attach themselves to that identity or to simply wear clothing that is different from those around them (being the first to wear a popular rock group's latest tour T-shirt). On the other hand, some people dislike sharing a common identity with recognizable groups; such individuals strive to find new combinations of clothing design and materials to symbolize their identity or independence.

In the Yanamamo society of the Amazon Basin, the rules of culture necessitate only the wearing of a string of beads about the waist in order for both men and women to be properly dressed. Necklaces, earrings and body paint in many innovative designs serve to complement this minimum requirement for dress. However, given the Yanamamos' increasing contact with more clothed contemporary societies and cultures, they have chosen new materials and designs to enhance their personal and group identity. Therefore, the reasons for specific Yanamamo clothing are becoming similar to those in other societies.

This whole topic in Western society is called 'fashion.' However, when it is viewed through the concepts of culture and the creative process, clothing design in Western society can be analyzed in the same way as clothing design in any society. Furthermore, this example illustrates change in an element of culture.

THE CREATIVE DIMENSION

PEOPLE CREATE TO SATISFY THEIR NEED TO

- **SUPPORT**
- **CLARIFY**
- **ENRICH**
- **REFLECT**
- **VALIDATE**

THEIR

- **SPIRITUAL**
- **PSYCHOLOGICAL**
- **PHILOSOPHICAL**
- **PHYSICAL**
- **SOCIAL**
- **POLITICAL**

IDENTITY.

THROUGH THE MANIPULATION OF A VARIETY OF MEDIA,
THEY PORTRAY AND GIVE FORM TO THEIR

- **DREAMS**
- **THOUGHTS**
- **SYMBOLS**
- **DRESS**
- **CEREMONIES**
- **ACTIVITIES**
- **TOOLS**
- **SHELTER**
- **ENVIRONMENT**

THESE FORMS AND THEIR FUNCTIONS ARE ***PRACTICALLY*** AND
AESTHETICALLY CONSIDERED BY EVERYONE,
BUT ESPECIALLY BY THOSE WHO ATTEND TO IT MORE CRITICALLY:

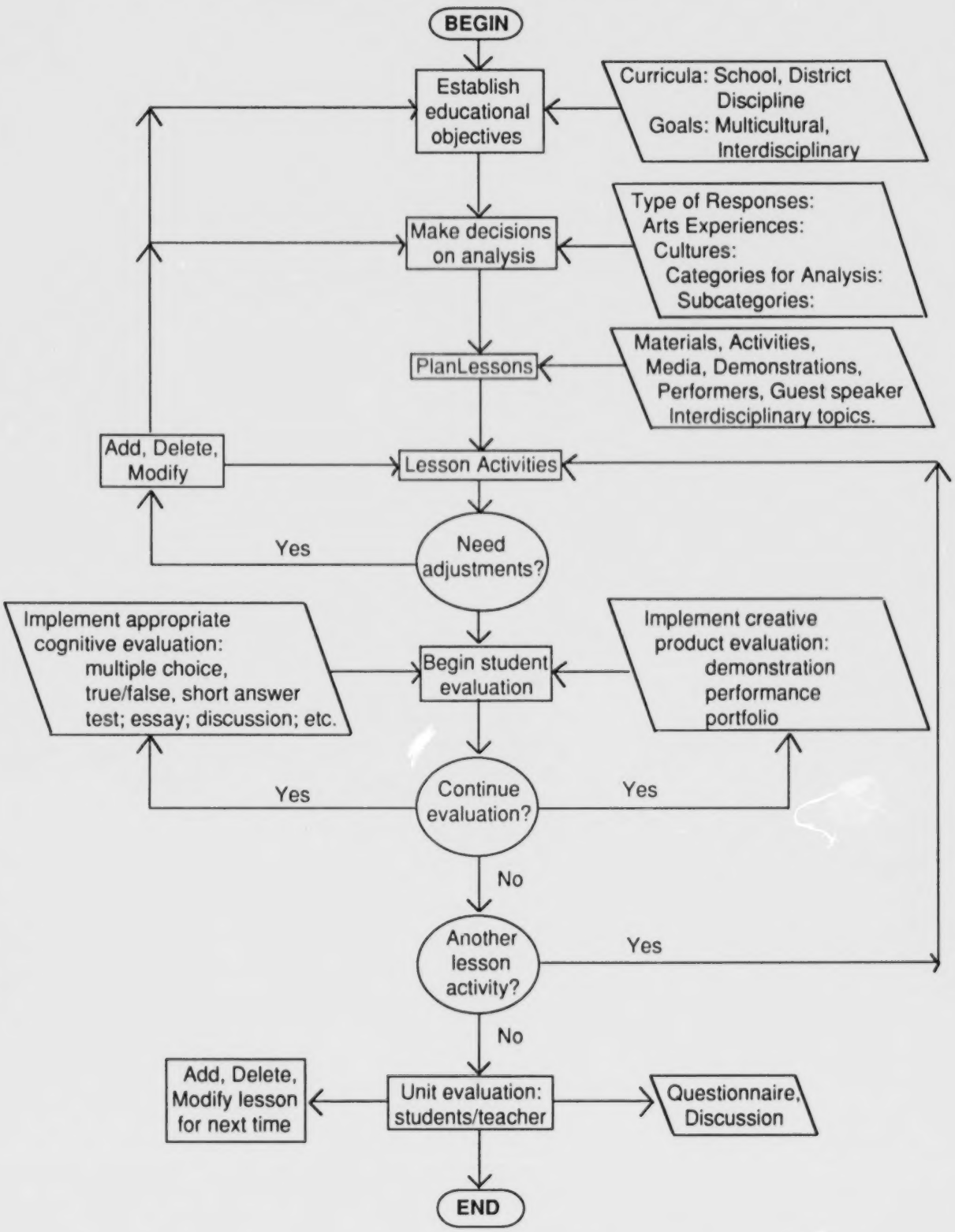
- **SOCIAL SCIENTISTS**
- **ARTISTS**
- **CRITICS**
- **HISTORIANS**
- **PATRONS**
- **PEERS**
- **POLITICIANS**
- **SPIRITUAL LEADERS**

WHO INDEPENDENTLY OR IN GROUPS
IDENTIFY AND CATEGORIZE THEM AS
ART AND/OR **ARTIFACT**.

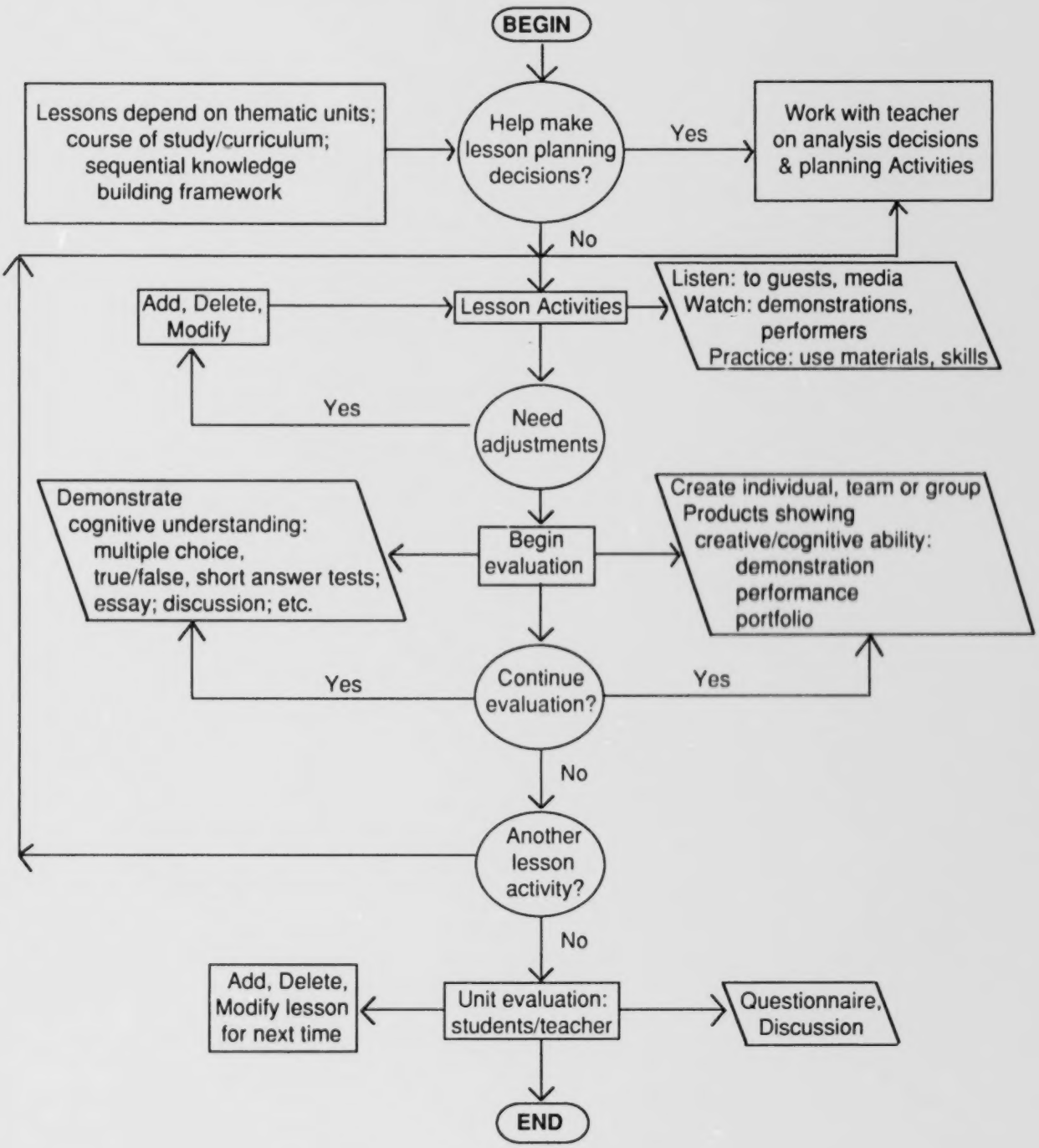
PLANNING FOR THE IMPLEMENTATION OF MULTICULTURAL ARTS EDUCATION

Even for teachers with experience in developing curriculum, the development of an interdisciplinary and/or multicultural program is challenging. Two common methods for developing interdisciplinary curricula are: cooperative planning of units among designated subject area teachers or fusing separate courses into a unified course taught by two or more teachers. The two charts on the following pages will assist teachers and students regardless of the method employed:

UNIT PLANNING FLOWCHART



STUDENT ACTIVITY FLOWCHART



CONCLUSION

We know that a multicultural approach involves accepting, respecting and understanding the differences in and among the societies of today's world. Moreover, we urge that all teaching should have as its goal for every student the development of an active curiosity and excitement about the world. The philosophy and suggestions in this volume point to the path toward recognition of every individual's culture whatever it might be.

We are on the edge of the twenty-first century. We recognize the crucial task of preparing students to deal with the future. How much less daunting the task will be when the relationship of past and present can be understood by all.

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Introduction to The Lesson Plans

Throughout American school systems, innumerable methods exist for creating and implementing units and lessons plans. Most often school districts require specific formats for teachers to follow. Since it is the intent of the authors to serve the widest audience of educators (no less the disparate ages, levels and abilities of the students in their charge) no single format is endorsed. Instead, lesson content is offered in a generalized structure that allows individual teachers to tailor the material to the context of a specific class or group of students.

Sample lesson plans follow. Although some of the lessons are specific to a single arts discipline or ethnicity, the authors of this volume decided to offer lessons that could lead readers to ways of thinking about multicultural and/or interdisciplinary presentations rather than to provide extensive lists of resources by ethnicity. It is even possible (and teachers should be encouraged) to use examples from different art disciplines to fulfill many of the lesson objectives which follow.

A method of analysis and suggested categories for analysis derived from the Framework for Analysis of the Arts on page 18 are provided. The teacher or student may select as many subcategories as are necessary to meet their needs.

Since the arts provide the *raison d'être* for this volume, the authors chose terms related to the arts as topic headings. Therefore the content of each lesson will be outlined as follows:

A. The Lesson Concept will be referred to as:
The Big Picture

B. The Introduction (including background references, skills and materials) will be referred to as:
Mounting the Production

C. The Instructional Strategies will be referred to as:
Through the Frame

D. Subsequent follow-through will be referred to as:
The Next Act

These are practical applications and should prompt the reader to adjust the suggestions to personal applications.

LESSON PLAN 1 - INTERDISCIPLINARY
(The Mask: Another Face of Man)

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST**
Discipline	Drama, Literature, Visual Arts
Cultures	African, Asian, Contemporary American, Native American
Categories	Production Technique Physical Characteristics Symbolic Significance
Subcategories	Tools Materials

The Big Picture
To examine the various historical roles of the mask in different cultures as it is portrayed in the visual arts, theater and literature.

Mounting the Production
Resources/Materials

- Students will be introduced to the diverse ways masks can be used through the filmstrip: *Our Other Face: The Mask* (1979, Educational Dimensions Group, Box 126, Stamford, CT 06904).
- Slides of masks from various cultures: African, Japanese, Chinese, Korean, Balinese, Egyptian, Native American, contemporary American (Mardi Gras)
- Various art media
- Resource personnel with appropriate expertise from local universities, museums, etc.
- Masks from local collections
- Suggested works for reference:

Carroll, Karen Lee. "Northwest Coast Masks." *School Arts*. 85:5, January 1986.

Cordry, Donald. *Mexican Masks*. Austin: University of Texas Press, 1982.

Lommel, Andreas. *Masks: Their Meaning and Function*. New York: McGraw-Hill, 1972.

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Smith, C. Ray (ed.). *The Theatre Crafts Book of Make-up, Masks and Wigs*. Emmaus, PA: Rodale Press, 1974.

Sorell, Walter. *The Other Face: The Mask in the Arts*. New York: Bobbs-Merrill Co., 1973.

Through the Frame
Students examine actual masks and discuss origins and functions before attending a dramatic performance by the drama teacher or local actors. Mime, dance and drama are demonstrated in combination with the use of a variety of masks to show changes in emotions, moods and transformation of character. Following the presentation, drama, art and literature students will interact with the drama teacher and/or actors. Improvisation, pantomime and choreography are discussed and demonstrated with students as participants. A workshop follows in which the art teacher explains various techniques for making masks.

Groups of visual arts students create masks to represent characters created through cooperative efforts. Each student is required to write an essay on the topic "If I were designing a mask to represent myself, it would be..."

Drama students choose a mask from an assortment provided and must assume the personality of the mask and act accordingly. Pantomime could be an alternative. Discussion and/or debate regarding the interpretation of the character of various masks would be an option. Historical study of the mask in theater should run throughout the activities.

Literature students examine the role of the mask in Greek theater and morality plays. They write their own morality play relevant to contemporary issues and design their masks with the aid of the art department. Drama and literature students collaborate to mount productions of the students' plays.

The Next Act

- Formative/summative student and teacher critiques done individually and as a group activity
- Written exam on historical information with essay questions to evoke critical/analytical thinking ("How would King Tut's mask be different if it had been created in 1991?")
- Student evaluation of teaching methodologies and interdisciplinary learning
- Teacher evaluation of completed productions

LESSON PLAN 2 - INTERDISCIPLINARY
(M.C. Escher: Math or Art?)

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts
Cultures	Any, i.e. Islamic, Arabic, etc.
Categories	Production Technique Physical Characteristics Symbolic Significance
Subcategories	Historical Educational Design, Common Qualities Stages/Process

The Big Picture
To integrate math and art concepts within the art class by analyzing geometric pattern across cultures.

The teacher will introduce the concept of pattern and various ways it has been used traditionally in various cultures focusing on mathematical or geometric pattern specifically.

Mounting the Production
Resources/Materials
Slides of geometric/mathematical pattern from various cultures
Posters/prints
Various art media
Artifacts from various countries representing designs, when available
Suggested Reading List:

Bourgoin, J. *Arabic Geometrical Pattern and Design.* New York: Dover Publications, 1973.

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Ernst, Bruno. *The Magic Mirror of M.C. Escher.* New York: Ballantine Books, 1976.

Escher, M.C. *The Graphic Work of M.C. Escher.* New York: Ballantine Books, 1967.

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Ranucci, E.R. and Teeters, J.L. *Creating Escher-Type Drawings.* Oak Lawn, IL: Creative Publications, 1977.

Seymore, Dale. *Geometric Design: Step-by-Step.* Palo Alto, CA: Dale Seymore Publications, 1988.

Shaw, Sheila. *Kaleidometrics.* Stradborke Diss Norfolk, England: Tarquin Publications, 1981.

Through the Frame
Math concepts/vocabulary will be reviewed in order to facilitate the creation of studio assignments. Students then create Escher-type designs or other geometric designs based on a specific cultural origin (e.g., Islamic, Arabic, etc.). Particular emphasis is placed on the integration of math and art skills, following rules in order to create geometric patterns or tessellations.

The Next Act
- Formative/summative student and teacher critiques should be completed individually and as a group activity.
- Administer a written exam on vocabulary and historical information.
- Finally, teachers should evaluate their students' completed productions.

LESSON PLAN 3 - INTERDISCIPLINARY
(The Pattern Is Broken)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Literature, Visual Arts
Cultures	American Indian
Categories	Production Technique Symbolic Significance Physical Characteristics Environmental Context
Subcategories	Time/Length/Space Sensory Properties, Subject Matter Habitation Patterns Spiritual

The Big Picture
To introduce students to the concept of pattern through the painting *Elkhide with Representation of Sundance*, attributed to the Shoshoni artist, Katsikodi.

Mounting the Production
Materials
Teacher-prepared questions
Slide of the painting
Story of the Sundance taken from: Marriott, Alice and Carol K. Rachlin, *American Indian Mythology*. New York: Thomas Y. Crowell Company, 1968.

Through the Frame
Using the object write-up and the following questions, the teacher directs a discussion leading to what happens when a life pattern is broken.

The teacher tells the story of the Sundance relating its importance for the Plains Indians. He/she should emphasize the various aspects of pattern or repetition: design (circles), imagery (repeated shapes or figures), world belief (the annual recurrence of the dance celebrating the yearly cycle, the regularly repeated occurrence of that hunt). Next, the teacher explains how this pattern was broken as the buffalo population slowly dwindled, as the Indians were confined to reservations, and as the Sundance was outlawed.

Sample Questions and Discussion Points:

- Look closely at this painting. How is it different from other narrative paintings you have seen?
- Describe what is happening in this painting. Discuss the following aspects of the story: the hunt, the ritual slaughter, the dance with chiefs and braves, the musicians and singer, and the buffalo calf.
- Do you see any patterns in this work? Where has the artist used a repeated motif?
- How has the artist arranged his painting? Can you find a special shape he has used to give order to this scene?
- Do you think this is an everyday or special event? Why? What do you think the people are celebrating?
- What is a life pattern?
- What happens when a life pattern is broken? Has there ever been a time in your life

when this happened to you? What was it like? Was the break caused intentionally or unintentionally?

The Next Act

Research other stories and accounts of major life changes in different societies.

LESSON PLAN 4 - INTERDISCIPLINARY
(Cultural Icons)

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST**
Discipline	Music, Visual Arts
Cultures	Any, Pop Culture
Categories	Time Perspective Cultural Function Physical Characteristics Symbolic Significance
Subcategories	Contemporary Relevance to Society Aesthetic Subject Matter Commemorative

The Big Picture
To demonstrate that cultural values are a product of time, as well as place, by having students design an icon representing the values of their age.

Mounting the Production
Resources
Reproduction of *Falling Shoestring Potatoes* by Claes Oldenburg
Bob Dylan's recording, *The Times They Are Achangin'* (Columbia CGT-38221)
The Supremes & The Temptations (Motown MOTD-8038)
1960s protest posters, love beads, bell-bottom jeans etc.
Assorted collage materials/"found" objects

Through the Frame
The teacher discusses Oldenburg's and Dylan's work in the context of the 1960s.

Students present an object (from home) to the class that illustrates the culture of the 1960s. When presenting, they speak as the object: "I am ____and I am valued because_____.

The class is divided into small groups with assigned topics. Individual groups will brainstorm appropriate visual and aural icons that might illustrate the specific cultures or time periods assigned. (Possible topics: the civil rights movement, the Expansion of the American West, Germany in the 1930s, the Chinese Revolution). Findings will be shared in through discussion.

Each group is given a box containing similar materials (e.g., magazines, newspapers, school paraphernalia) to use in designing an icon (in two or three dimensions) to represent the cultural values of the 1990s.

The Next Act
Each group will explain the significance of their icon and why the images represent cultural values that are particular to the 1990s.

The teacher should pose the following questions to the class:

- What aural images would be most appropriate for each icon?
- Did each group successfully use visual images to express an idea about their time?
- What does each icon say about the values of the era?

LESSON PLAN 5 - INTERDISCIPLINARY
(Voices of the Arts)

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST**
Discipline	Music, Visual Arts
Cultures	Applicable to any culture by selecting appropriate resources
Categories	Production Technique Physical Characteristics Environmental Context
Subcategories	Stages/Process Sensory and Expressive Properties Common Qualities Human Demographics

The Big Picture
To encourage students to explore their own interpretations of music and the visual arts through linkages between sight and sound.

Mounting the Production
Resources/Materials

Slides: *Ukiyo-e Print*
City Night by Georgia O'Keeffe
Colonial Cubism by Stuart Davis
Stuyvesant's Eye by Mark Di Suvero

Suggested recordings:

Wagner Overtures	(Angel 4AM 34724)
Sousa's Marches	(MCA 4)
Japanese Melodies	(Denon C37-7330)
Kraftwerk	(Capitol SN-16301)
Copland: *Appalachian Spring*	(RCA LSC-2401)
Sound Effects	(Folkways 6181)
Bach:Suites for Lute	(RCA DCD1-5841)
Traditional Songs of Mexico	(Folkways 8769)
Ellington: Best of	(Cap.N-16172)
examples of rock, rap	

Selection of human and natural sounds on record or tape.
Teacher's selection of slides for interpretation of these sounds

Through the Frame
Students listen to the human and natural sounds (e.g., 30 seconds of each of the following: heartbeats, footsteps in the snow, hard surf, soft surf, sea gulls, a babbling brook, a waterfall, dribbling a basketball, traffic, a steam train, and traffic on wet cement)

After listening to each sound, students will write their visualizations of the sound. Students will share their perceptions and consider questions posed by the teacher:

1. What did you `see' while listening to the sound?
2. Why do you think you `saw' the visual image that you did?

After student responses, the class discusses the following:

1. How do past experiences influence our perceptions of the `real' world?
2. What effect do past experiences have on our imaginations?

Students will then listen to several short, distinct, musical excerpts and write their visualizations of each selection. The teacher shows selected slides to illustrate the music. Students discuss how their responses compare or contrast to the teacher's. Students view the slides and attempt to match their visualizations of the human and natural sounds to the slides. The teacher poses the following questions:

1. How did you match your visualizations to the slides?
2. What do your choices have to do with past experiences?

Students look at the following works: *City Night, Ukiyo-e Print, Colonial Cubism, Stuyvesant's Eye*, discussing the following questions:

1. What sounds might you associate with each work?
2. How does the subject matter represented in each art work and the materials from which it was made influence your interpretations

The Next Act

Class discussion will demonstrate the students' understanding of the various ways works of art communicate. The following activities are possible:

1. Students will choose a piece of music that they can associate with an art print that they have selected.
2. Students will write a short essay describing past experiences that influenced their choice of music in relationship to a visual.
3. Students will illustrate a musical selection through painting or drawing their interpretations in light of past experiences.

LESSON PLAN 6 - INTERDISCIPLINARY
(The Body of Expression)

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts, Dance, Drama
Cultures	Exploring Cultures Any, leads to understanding culture
Categories	Production Technique Symbolic Significance Physical Characteristics Social Context
Subcategories	Educational Expressive Properties/Subject Matter Individual/Group Kinesthetic Movement

The Big Picture
To review and explore the ways in which people express themselves through body stance, words, facial expression, etc. To begin to observe ways in which an artist presents expressive qualities of figures.

Mounting the Production
Materials
Slides of *Guardian Figure* (Japan)
John Sloan: *South Beach Bathers*
Samella Lewis: *Boy with Flute*
John Biggers: *The Upper Room*
Yasuo Kuniyoshi: *Child Frightened by Water*
Pablo Picasso: *First Steps*
Edvard Munch: *The Cry*
Palmer Hayden: *The Subway*
Alfred Ramos Martinez: *Flower Vendors*

Through the Frame
The teacher reviews the ways in which people express themselves. He/she poses the following questions:

- What are the ways by which we express ourselves?
- How does tone of voice affect expression?
- 75% of our communication is non-verbal body language. What are some paintings we have seen that expressed emotions through body language?
- Show without words how you express yourself when you're told to:
  take out the garbage
  do an errand at the supermarket
  ask a favor
  get a present, etc.
- How does a teacher express that she or he is disappointed with your behavior?

The teacher asks students to suggest adjectives that describe someone's face when he/she is expressing a particular emotion. The teacher lists the responses on the board. Students draw from this list to create sentences about human expression.

The teacher leads a "group freeze." The students walk around the room and freeze when the teacher shouts out a feeling word. (The words "fierce" and "angry" should be included in this exercise).

Students view the slide of the *Guardian Figure*. The teacher poses the following questions:

- The sculpture was originally one of two guards in front of a gate. Do you think he did a good job of protecting the temple? Why?
- Does this figure remind you of any of your "freezes" in the previous exercise?
- What mood does this figure represent?
- How can you tell? How does it make you feel?
- Besides depicting a fierce expression and a muscled body, what else has the artist done to suggest strength and energy in this sculpture?
- Using your body, show how you would express a mood opposite that of the *Guardian Figure*. How would you feel about the work if the figure were sitting down? If his arm were lowered? If he were smiling?
- How does this work reflect a Japanese mode of expression?
- How would a guard at the White House/Vatican differ in pose/stance?

Students view a slide of *South Beach Bathers*. The teacher poses the following questions:

- What is the setting of this painting? Describe the activities of the people you see.
- How long ago was this painting done?
- What do you see that gives you clues about the date of this work?
- What aspects of this scene would remain the same today?
- What is the general mood of the people in this painting? How can you tell?
- Can you find someone in this painting who is: laughing, showing off, hungry, bored, brave, energetic, afraid, excited, or relaxed? What led you to associate each feeling with a given figure?

The teacher divides the class into teams of three or four students. Each team is given one expression/behavior. The following should be included: depression, anxiety, excitement, fear, frustration, hate, joy, shyness, boldness, hilarity, deliriousness and absentmindedness. After a short planning period, each team interprets that expression for the class without the use of words. The rest of the class is asked to guess which emotion is being expressed.

Each team then prepares an improvisation based on the previous exercise.

The Next Act

The students are shown slides from the suggested list above. Each student selects a slide to interpret based on facial expression, body stance, etc. Students are asked to write a profile of the figure in the painting based on observation of the work.

LESSON PLAN 7 - INTERDISCIPLINARY
(The Calligraphic Line in Relation to Art and Music)

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts, Music
Cultures	Chinese, Korean, Japanese Any, leads to understanding culture
Categories	Production Technique Artist Background Physical Characteristics
Subcategories	Sensory/Expressive Properties Materials Tools/Materials Kinesthetic Movement Skill Level, Training

The Big Picture
To explore calligraphic line using bamboo brushes to produce a variety of lines that relate and respond to music.

Upon completion of this lesson, students will know that calligraphy is valued as an expressive art form and is the foundation of Chinese, Korean and Japanese brush painting. Students will extend their understanding of line as an element of design and its use in Chinese, Korean and Japanese calligraphy. They will know that the Chinese system of writing consists of ideogram characters that can be highly expressive as well as individualistic. Working with traditional brush and ink, students will become familiar with the visual strength of pure line.

Mounting the Production
Materials/Resources
Bamboo brushes
Ink
Inkstone
Paper

Video: Musilli, J. (Producer) & Chodorov, S. (Director). (1980). *Shodo: The Path of Writing.* New York: Camera Three Productions.

Suggested Recordings:

The Art of the Japanese Bamboo Flute; The Atlas Collection (Olympic Records 6117)
Tsai-Ping, Liang, Cheng, Ancient & Modern Cheng: Chinese Zither (Lyric 7262)
Folk and Classical Music of Korea; Folkways 4424

(The recorded instrumental music selections should represent a variety of tempos, moods and rhythms in Asian music).

Through the Frame
Using a bamboo brush and ink, students experiment with creating a variety of lines and marks by controlling the weight of the brush on the paper, the amount of ink in the brush and the way the brush is held. Students attempt to create lines that are even-tempered, energetic, nervous, bold, etc.

Students view the video, *Shodo: the Path of Writing,* and discuss factors that distinguish calligraphy as an art form from calligraphy as a functional tool. Methods of learning calligraphy in Japanese schools are discussed.

Students listen to several selections of recorded music that express a variety of temperaments. They will verbally share descriptions of the feeling communicated by each piece. They will interpret the expression of the music through creation of pure lines created with brush and ink.

Students will discuss the differences in calligraphic styles in each of the three cultures.

The Next Act
Students research the development of alphabets, cuneiforms, hieroglyphics, pictographs, etc. in different cultures. Students attend a writing demonstration by a traditional calligrapher.

LESSON PLAN 8 - INTERDISCIPLINARY
(Ethnic Self-Portraits)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Visual Arts
Cultures	Exploring Cultures
Categories	Physical Characteristics Artist Background Production Technique
Subcategories	Sensory, Subject Matter Style Social/Family Relationships Sex, Age Tools and Materials

The Big Picture

To create a self-portrait ethnic collage to achieve the following objectives:

- To gain an increased positive self-image
- To use artwork to symbolize individual characteristics
- To show greater understanding of perspectives of other ethnic groups.

By recognizing and sharing their own identities, students will develop an appreciation for their own individuality and that of others.

Mounting the Production

Materials:

Pre-cut sheets of butcher paper (6'x6')
Masking tape
Pens and pencils
Crayons
Scissors
Picture Magazines (with pictures representing various cultures and activities)

Through the Frame

Creating a self-collage:

Students tape paper to the wall or spread it on the the floor.

Students are paired by gender to draw each other's outlines (each student lies on the paper or stands against it so that their partner can draw his/her outline).

Each student fills in his/her own pencilled outline with pictures and artwork.

Students interpret their collages by describing how each picture reflects something of their personalities.

Creating an ethnic collage:

The teacher asks students to imagine themselves waking up one morning as a member of a different ethnic group. Students will be assigned ethnicity in order to allow for as much variety as possible in the class.

Each student lists ten things that he/she would perceive to be different for them as a member of that ethnic group. The Analyzing Arts Experiences chart on page 18 should be consulted.

The teacher divides the class into small groups for discussion of these lists.

Each student prepares a collage (by the same procedure as above) representing him/herself as a member of that ethnic group.

The Next Act
Students will construct collages based on fictional or historical characters in the literature of the ethnicity they have used in the previous exercise.

LESSON PLAN 9 - INTERDISCIPLINARY
(Creating Mythical Holidays)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Interdisciplinary
Cultures	Alaskan Indian (Tlingit), Japanese, Filipino
Categories	Symbolic Significance Artist Background Time Perspective Physical Characteristics Production Technique
Subcategories	Spiritual Social Relationship Contemporary Relevance to Society Expressive Properties Stages/Process

The Big Picture
To create a mythical holiday project in order to facilitate cultural tolerance and understanding of ritual in cross-cultural settings.

Mounting the Production
Resources/Materials
Resource persons to demonstrate ceremonial observances;
these would include a Tlingit elder to demonstrate a Tlingit Naming Ceremony, a Japanese Intern teacher to demonstrate a Japanese Tea Ceremony, and a Filipino dancer to demonstrate the role of dance in Filipino ceremonies
Various art media
Various miscellaneous musical instruments as needed

Through the Frame
The concepts of myth, ritual, ceremony and holiday will be discussed.
Due to the universal theme of this lesson, any number of disciplines or cultures might be combined for implementation. The students next witness the various ceremonies. After viewing and discussing each, they will break into small cooperative learning groups to create their own ritual. They would be instructed as follows:

1. Create a ritual among yourselves. Give it a name, a time for observation and an occasion for celebration.
2. This holiday must included a ceremony.
3. An important part of the holiday will be aesthetic value. This may include visual art or choral art or both.
4. Your holiday must have symbolic meaning.
5. Your ceremony will be performed for the class. Everyone must participate.
6. Each group member will write a one page description of the ritual including: aesthetic values, symbolism, and ceremonial procedure.

The students will follow the above procedure. Their created myths will be video taped.

The Next Act
Individual groups will present their holiday celebration to the entire class. The students and the teacher will watch the video and critique the project, making suggestions for improvement or enhancement. The class as a whole will debrief their experience, discussing how it has affected their understanding of ritual and myths and the role the arts have in ceremonies.

LESSON PLAN 10 - INTERDISCIPLINARY
(Creating Legends)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Interdisciplinary
Cultures	Legend in cultures Example used: Alaskan Indian (Tlingit)
Categories	Symbolic Significance Cultural Function Time Perspective Production Technique
Subcategories	Spiritual Explanation of Unknown/Aesthetic Origin of Event and/or Artifact Time/Length/Space

The Big Picture
To create a legend in order to facilitate understanding about how legends come into existence, how we vest them with meaning and how we visually and aurally present them to others. Moreover, the creation of legends will be used as a stepping stone to approaching art from a multi-cultural viewpoint.

Mounting the production
Materials/Resources
Several long tubes of black light housed in casings that can be mounted overhead or laid on the floor
Neon paint of many colors
railboard for construction of masks
boxes of brads to provide for extensions attached to masks
bits and pieces of neon fabric
a box of phosphorous detergent for students to wash clothes to wear under black light
a small reading light for the narrator to use for reading during production

Through the Frame
The students will be read several Tlingit legends. The teacher will instruct them to listen for the use of symbolism in the stories, the use of the supernatural and the use, sometimes, of humor.

The students will be placed in teams of four and will be given the following assignment:

1) write your own legend: a story that gives meaning or explains the reason for something to be, to exist. Focus your legend on an animal. For example, you might explain why a collie dog has a white ring of fur or why cowbirds lay their eggs in other birds nests. This should consist of:
   a. a written narrative of the legend
   b. symbolism
   c. being told as a story.

2) present this legend, dividing the responsibilities for its production four ways:
   a. person in charge of the script will write the script
   b. person in charge of the visual art work will decide how masks can be made to effectively accompany the presentation under black light
   c. person in charge of how to effectively present the production will narrate and
   d. person in charge of sound will decide how to use sound to effectively accompany the presentation

3) each part will be given 100 points according to the following:
   a. Script writer: must be written clearly, focusing on the theme and explaining the symbolism.
   b. Visual art director: must use color design, texture and line to heighten the senses and be exaggerated under black light
   c. Sound director: must use 5 pitches of solfege, eighth notes, texture (vocal and at least one other sound) and use identifiable rests.
   d. Narrator: must present the story clearly, selecting from the script that which should be read and that which should be dramatized. Also is responsible for any movement used in the presentation.

The students will be instructed to brainstorm for ideas, to write an outline, to decide on the visuals they will need and to begin the actual rehearsal for the performance of their legend. Groups will be given numbers and on given days will be assigned to work in the art room under the tutelage of the art teacher or with the music teacher in the music room for observation and encouragement by the respective teachers. A schedule for rehearsal under the black lights will be established.

The Next Act

The students will present their legends to the class under black light. The projects will be video taped and the class will critique them as a group, citing what facets are particularly effective in which legends.

LESSON PLAN 11 - INTERDISCIPLINARY
(Class Opener)

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Interdisciplinary
Cultures	Any Single Culture
Categories	Artist Background Audience Background Cultural Function Production Technique
Subcategories	Social Relationships Participation/Non-Participation Aesthetic Stages/Process Kinesthetic

The Big Picture
To encourage the students to work creatively together in small groups immediately; to set up the pattern of creating spontaneous group projects that have no "right answer" on the first day of class. To have the project production serve as an introduction to making aesthetic judgements and using critical thinking skills.

The teachers will introduce a performance art piece of their own with the music teacher providing sound and the art teacher additionally providing visual art. Together they will create movement that evokes, for example, the sea. The class will be asked to describe what they have seen and to chose one word to describe what the teachers have presented.

Mounting the Production
Materials/Resources
colored chalk
drawing paper

Through the Frame
After viewing the teachers opening presentation and describing what they have seen, the students will be divided into groups of eight. They will be instructed to create a presentation that shows the following:

1) visual art that is non-representational that has:
   lines that overlap
   color that repeats
   patterns that repeat
This visual art should be a visual MOOD of your word.

2) movement that expresses your word so the class can guess
   what your word is.

3) sound effects that have:
   a repeated pattern
   different levels of pitch that overlap

different rhythms that overlap

The visual art, movement and sound effects should happen simultaneously. You may select one or two persons from your group to do the visual art but everyone else must do the movement and the sound effects.

You can formulate your ideas today within the time frame of this period. Tomorrow you will present your "word" to the class. Class will respond.

The Next Act
The students will be given "their word". One example would be to give a class all words about transportation: cars, motorcycles, planes, horses, trains, boats, etc. The students will give and discuss their performances but there will be no formal evaluation.

LESSON 12 - INTERDISCIPLINARY
(The Potato Project)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTIVE**
Discipline	Interdisciplinary
Cultures	Any
Categories	Symbolic Significance Cultural Functions Production Technique
Subcategories	Historical Shelter/Aesthetics Stages/Process

The Big Picture
To provide students with a project that will serve as a vehicle for the development of a historical perspective in the arts and of critical thinking skills.

Mounting the Production
Materials/resources
As many potatoes as you have learning groups
miscellaneous yarn, cardboard, jewelry, etc.
tempera paint and brushes
rehearsal space for groups to practice their presentation

Through the Frame
Students will be surveyed prior to and after the project with the following questions:

1. How does art enhance your home? What kind of decisions do you and your parents make regarding your room, the living room, the kitchen, etc? How do these decisions involve design, color, line and texture? How do they involve function of the living space?
2. How does art enhance your school? Give an example of some place in the school that makes you feel good to just be there. Why do you like this place?
3. How does art enhance your birthday celebrations? Does your family have a tradition that you know will be part of your birthday every year? If so, what is it and does it involve art?
4. How does art enhance what you wear? Think about what kind of decisions you make before you dress every day. List some aesthetic judgements you make every day.
5. What items of your clothing has special meaning for you? Does this involve a certain time of the year when you wear it? If so, describe the clothes and the meaning you give them.
6. Can you describe a piece of clothing that is symbolic in any way about you? Think about any clothing that helps give you an identity and gives a visible symbol of who you are. Please describe it and its meaning for you.

The teachers will wear a piece of clothing or jewelry that is special to them and will use it as a vehicle for discussion before the students answer the survey questions.

The students will be placed in cooperative learning groups with the following instructions:

1. Be prepared to present your potato with a history and heritage of a chosen character. Provide your potato with an environment, clothing, and a personality.

2. Be prepared to discuss how you went about creating your potato's history and personality.

3. Present your potato with song which must use minimum of two part harmony in thirds and must tell a story. Be prepared to describe how you used symbolism and metaphor with your potato. Be prepared to relate your project to how society uses creative art in daily life.

4. Create your character's identity through attachments to the potato and by the environment you create for it. This must support the history, heritage and personality of your potato.

Your grade is to be based on:

33%: the history and heritage which music be in written form: first in outline form and then in prose form. Everyone will write both forms.

33%: the music presentation.

33%: the visual identity and environment of the character.

bonus points possible for extra effort and creativity.

The Next Act

The students will present their potato project. Their work will be evaluated by the teachers. Their presentation will be video taped for later viewing by the class and the students will be surveyed after their presentation with the same questions again, with the teachers checking for deeper understanding and detail in their answers.

LESSON PLAN 13 - VISUAL ARTS
(Recognizing Cultural/Artistic Style)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Visual Arts
Cultures	Mexican
Categories	Production Technique Physical Characteristics Environmental Context
Subcategories	Stages/Process Style, Expressive Properties Ecological Relationships

The Big Picture
To investigate texture, color, shape and pattern by creating an original painting using the style of Mexican bark painters.

Students will learn how to recognize cultural/artistic style. By the end of the lesson, students will have acquired knowledge about the Mexican culture, manipulation of art media, and artistic expression; and will understand the importance of the environment for generating ideas involving image selection, line, shape and pattern; and will understand the creative process.

Mounting the Production
Materials Required:
Poster paints--regular and fluorescent
Brown wrapping paper-12"x18"
Example of bark painting
Water containers
Sponges
#8 and #4 brushes
Paint palettes
12"x18" newsprint
Carbon paper
2" flat brush

The students will be shown an example of a Mexican bark painting. Discussion will center on the following topics:

- Colors in relation to the Mexican culture
- The influence of climate and the environment
- Images of flora and fauna (Mexican and/or American for reference and stylization)
- Organic and geometric designs

Through the Frame
Students design and paint their own bark paintings:
Procedure
- Create an organic design on 12"x18" sheets of newsprint paper.
- Transfer their designs, using carbon paper onto 12"x18" sheets of brown paper.
- Dampen the brown paper with a wet sponge, crumple it up, then flatten it out again.

- Brush quickly over the surface of the brown paper with dark umber paint. Next, quickly rinse the excess paint from the paper. (Paint remains in the cracks of the paper, thus creating a textured effect.)
- After the paper has dried, students use poster paint to paint their design.

The Next Act

Through a class discussion, students share the most effective techniques they discovered. Students critique art elements and principles explored while completing the project.

LESSON PLAN 14 - VISUAL ARTS
(Symbolism, Surrealism, and Cultural Interpretation)

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts
Cultures	Any, Mexican as it applies to Frida Kahlo
Categories	Artistic Background Production Technique Physical Characteristics Symbolic Significance
Subcategories	Social Relationships Educational Expressive Properties, Style Time/Length/Space

The Big Picture
To understand the creative process and to acquire knowledge of Surrealism, the use of symbols in the visual arts, manipulation of art media, and artistic expression by creating an original painting in the Surrealist style.

Mounting the Production
Materials
Art and Man magazine--"Mexican Art" featuring Frida Kahlo (March 1991, 21:5)
Discovering Art History by Gerald Brommer
18"x24" white drawing paper
18"x24" newsprint
Prints or slides of Dali, Magritte, Tanguy, Miro and Kahlo
Tempera paint
Water containers
Paint palettes
Paint brushes

Through the Frame
The students will read pages 422-424 on Surrealism in *Discovering Art History*. The concept of the unreal with emphasis on the dream world will be explored. Questions such as the following should be posed:

- What symbols do you see in the world around you that have meaning for you?
- What are some adjectives you could use to describe the Surrealistic style?
- Are there symbols you recognize in Kahlo's work? Do they relate to her life?
- What are some of the characteristics of Surrealism that you see in Kahlo's works?
- Do you see similar characteristics in the work of Dali, Miro, Magritte, Tanguy?
- Are there symbols you recognize in the work of the other artists?
- Do these symbols have ethnic references? If not, to what do they relate?
- What symbols do you consider to be Mexican? How do you know?
- Do you dream? Are there symbols in your dreams?
- Are your dreams always in the real world?
- Is it possible that there are universal symbols of the human condition?

Students will design and create paintings in the Surrealist style.

Procedure

- Read "Mexican Art" in *Art and Man.* Discussion will follow.
- View slides and prints of Surrealist artists, e.g., Miro, Tanguy, Dali, Magritte, Kahlo and Tamayo.
- Encourage students to remember and record their dreams.
- Sketch ideas for paintings based on symbolic meanings.
- Create paintings.

The Next Act

Students write descriptions of their own works to share with peers.

LESSON PLAN 15 - VISUAL ARTS
(African Art and Its Influence on Contemporary Western Art)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Visual Arts
Cultures	African-Western
Categories	Production Technique Symbolic Significance Physical Characteristics Environmental Context
Subcategories	Geographical Location Common Qualities, Functional, Style Spiritual Tools, Materials

The Big Picture
To explore African art and its influence on contemporary, Western art.

Upon completion of this lesson, students will understand that the African masks and sculptural forms which influenced the development of Cubism serve life-sustaining functions in the societies that used them. Students will also learn that in order to link meaning to art and artifacts, one must investigate the culture in which the objects were made and used.

Mounting the Production
Materials/Resources

Artifacts: African masks (actual or photographic reproductions)

Video: Jensen, R. (Producer) & Roy, C. (writer). (1986) *Yaaba Soore: The Path of the Ancestors & Dance of the Spirits.* Iowa: Christopher Roy and The School of Art and Art History, University of Iowa.

Slides: Works by Picasso such as *Les Demoiselles D'Avignon, Gertrude Stein*

Books: Vogel, Susan, ed. *Africa Explores: 20th Century African Art.* New York: Center for African Art/Prestel, 1991.

Through the Frame
Students examine African masks, discuss their forms and hypothesize possible functions.

Students view the video *Yaaba Soore—Dance of the Spirits* and compare and contrast the function of art in the country of Burkina Faso and our culture. Afterwards, connotations of the terms "primitive," "ancestor worship," "tribe" and "fetish" are discussed and alternative terms are presented, such as "civilized," "reverence for ancestors, society, or people" and "supernatural means."

The Next Act
Students will visit a museum collection of African art (if feasible), then discuss Africa's influence on other contemporary artists.

Students will make masks related to their own society, showing the influences of the masks they have studied.

LESSON PLAN 16 - VISUAL ARTS
(Clay: Cultural Influences and Characteristics)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Visual Arts
Cultures	Native American
Categories	Physical Characteristics Artist Background
Subcategories	Material, Function, Design Skill Level
Analytical Response Type	**COMPARISON**
Discipline	Visual Arts
Cultures	Native American, Japanese
Categories	Cultural Function Production Technique Physical Characteristics
Subcategories	Aesthetic, Educational Stages/Process, Tools and Materials Common Qualities

The Big Picture
To explore the historical and cultural perspectives of clay by producing a functional coil pot, using techniques of Native American potters.

Upon completion of this lesson, students will understand how clay has been used in diverse cultures and how its use reflects concepts derived from those cultures. Students will also learn that the separation of art and craft is characteristic of relatively few cultures outside Western culture. By producing a coil pot, students will understand the significance of the symbols used in decorating and the respect that Native Americans have shown for tradition and natural resources such as clay. They will compare Native American and Japanese pottery forms and functions, and understand how they reflect their cultures.

Mounting the Production
Materials/Resources
Clay
Work boards
Tools (these may include smooth stones similar to those used by the Native American potters to burnish the clay surface)
Shallow bisqued bowl forms to begin structures
Plastic bags for project storage

Video:

Maria: Indian Potter of San Ildefonso, National Park Service/Finley-Holiday Film Corp (Box 619, Whittier, CA 90608).

Film:

The Traditional Art of Making Japanese Pottery: A Bond with the Earth Educational Filmstrips (Huntsville, Texas), 1978.

References:

Peterson, S. *Lucy Lewis: American Indian Potter.* Tokyo: Kodansha International, 1984.

Peterson, S. *The Living Tradition of Maria Martinez.* Tokyo: Kodansha International, 1978.

Spindel, C. *In the Shadow of the Grove.* New York: Vintage Books, 1989.

Through the Frame

Students view the video, *Maria: Indian Potter of San Ildefonso,* or view reproductions of Native American pottery. Discussion should follow on how the pottery and its making reflect the culture. The process of building a symmetrical coil form is demonstrated and students produce their own coil pots. (The use of a template may assist students in controlling the pot's shape). Students view the film on Japanese pottery and compare and contrast the clay forms and functions with Native American potters.

The Next Act

Students are shown examples of several ceramic pieces from cultures unfamiliar to them. Students select one example and make an informed decision on the cultural derivation of the piece. Then, they write a description of how the selected piece might have been utilized.

LESSON PLAN 17 - THEATER
(Dramatic Interpretations of Culture Represented in Literature)

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST**
Discipline	Drama, Literature
Cultures	Exploring Cultures Any, leads to understanding culture
Categories	Production Technique Time Perspective Social Context Cultural Function
Subcategories	Educational Origin of Event and/or Artifact Individual/Group Stages/Process

The Big Picture
To explore another culture by creating an improvised scene based on short stories.

Mounting the Production
Materials
Short stories (with 4-6 characters) such as:

In the Penal Colony by Franz Kafka (20th century, Czech-German)
The Piano by Anibal Monteiro Machado (20th century, Brazilian)
My Old Man by Ernest Hemingway (20th century, American)
The Dead Fiddler by Isaac Bashevis Singer (20th century, Jewish-Polish)
Three Million Yen by Yukio Mishima (20th century, Japanese)

(The teacher could create worksheets to be used as guidelines for research depending upon the level of the students).

Through the Frame
Students create a script from a short story.

Procedure:
Students volunteer to form groups of 5 or 6.

Each group is assigned to read together a short story from a specific culture.

Each group then researches the society, culture and era that form the story's setting in order to learn about the ways in which the characters in the story might move, dress, speak and relate to each other. Students should develop their own categories for research (reference could be made to the chart on page 27).

In subsequent weeks, through improvisation and discussion, each group will write a script based on the story's plot and their above research .

The Next Act
These scripts will be rehearsed and performed as a workshop (work-in-progress) exercise. Discussion, involving the entire class, will follow each performance.

LESSON PLAN 18 - THEATER
(Exploring Cultural Influences on Behavior)

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST**
Discipline	Drama
Cultures	Exploring Culture
Categories	Time Perspective Physical Characteristics Social Context
Subcategories	Contemporary Relevance to Society Expressive Properties Individual/Group

The Big Picture
To develop the following improvisational skills: listening, cooperating, finding creative solutions, reinforcing dramatic structure, sustaining characterization and maintaining character relationships.

To become aware of how cultural differences shape behavior.

The students will improvise within situations arising from class discussions as well as those presented by the teacher (below). The students will discuss the methods that the characters used to solve the problems presented in the improvisations.

Mounting the Production
Students are led through `theater warm-ups' before beginning this lesson.

Through the Frame
The teacher should choose situations that require the students to investigate cultures and prejudices.

Suggested scenarios for improvisations:
You're an Orthodox Jew/Muslim and you have been invited to your friend's home for dinner. You discover that they are serving ham (forbidden) for dinner.

You're double dating. Your girlfriend has a Cuban girlfriend, so you invite a Puerto Rican boy as her blind date.

Your father has recently been transferred from New York City to Sierra Leone. You are sent to buy some groceries and discover that you must bargain for each purchase, instead of paying a fixed price in a store.

You have recently moved to a new city. Your family has always had the same doctor. Today you go to a new doctor for a physical so that you can join a sports team. You discover that the doctor is (fill in the blank, e.g., female, African-American, white)

You are an Asian-American. You have fallen in love with someone from another ethnicity. Your parents want to meet your new boy/girl friend. You haven't told them about his/her background.

You are Indian, educated in the United States. You discover that your parents in India have arranged a marriage for you. It is the first meeting between you and your intended spouse.

You are an American writer from a large American city who has just arrived in a Chinese village of only 200 people to write about the people.

After the improvisation, the student actors discuss what they felt and why they chose certain solutions.

The class discusses the situation with the student actors. The teacher asks the class to suggest other solutions to the situation.

The Next Act
Students will improvise different solutions to the situations above.

LESSON PLAN 19 - THEATER
(The Family Within Culture)

Categories for Analysis of Arts:	
Analytical Response Type	**CONTRAST**
Discipline	Drama, Literature, Visual Arts
Cultures	American Culture
Categories	Cultural Function Physical Characteristics Social Context Artist Background Production Technique
Subcategories	Family/Kinship Common Qualities/Expression Individual/Group Social/Family Relationship Time/Length/Space

The Big Picture
To examine family relationships.
To understand family structure in various cultures.
To be aware of personal structure.

Mounting the Production
Materials:
Films: *Ordinary People* (from the novel by Judith Guest)
Romeo and Juliet (Zefferelli's version).
Family photographs taken by students
Scripts of the plays
Children of Asazi - a contemporary South African play by Matsemela Manaka
A Picture Perfect Sky - French contemporary play by Denise Bonai

Through the Frame
Lesson 1:
- View the films *Ordinary People* and *Romeo and Juliet*.
- Examine family relationships in each film.
- Examine the directors' choices, backgrounds and influences on their work.

Students complete one of the following assignments:
- photo collage of a family
- photographic essay: five photographs taken by the student that depict a family

They then present their assignments to the class and explain what influenced their choices.

Lesson 2:
- Read the scripts of *Children of Asazi* and *A Picture Perfect Sky*.
- Examine character (character analysis), action (including beat breakdown), and theme (character in relation to theme).
- Perform improvisations from various scenes of these plays.
- Compare these scripts with the films from Lesson 1.

• Students are paired; each pair works on a different scene from one of the plays.
• Present the scenes to the rest of the class.

The student-actors discuss the choices they made based on the geography, social context and political conditions explicit and implicit in the text of each play.

Lesson 3:
Compare and contrast the different plays with regard to language, style, setting and characterization.

Students complete one of the following assignments:
- Write a dialogue between two family members. Students should create strong relationships between characters.
- Write a monologue in which one person talks about another (e.g., a mother talks about her husband, an adolescent talks about her sister).

Students then perform these scenes and monologues in front of the class.

Lesson 4:
- Discuss family structure in Elizabethan England (*Romeo and Juliet*), contemporary rural France (*A Picture Perfect Sky*), contemporary South Africa (*Children of Asazi*), and upper middle class suburban America (*Ordinary People*).
- Interview their own families regarding their views on family relationships and responsibilities.

The Next Act
Students will write an essay comparing two plays, one play and the novel, or a film and the play or novel on the theme of family relationships. Students will discuss how their family backgrounds (cultural, social, economic, etc.) influenced their choices.

Students will write and perform a scene depicting a family situation. Students will discuss the influences of their own relationships on the work.

LESSON 20 - CHORAL MUSIC
(FOLK MUSIC ON STAGE)

Categories for Analysis of Arts:	
Analytical Response Type	**COMPARISON**
Discipline	Music (choral)
Cultures	Indonesian, Israeli, Eastern Europe & America
Categories	Symbolic Significance Cultural Function Production Technique
Subcategories	Spiritual/Historical Aesthetic/Language Kinesthetic Movement Stages/Process

The Big Picture

To explore folk music as a form of music; to explore its roots and its use with large choral groups. Upon completion of this lesson, students will understand how music is used in a variety of cultures for expression, how the history and the folkways of a people influence their music, and how choral groups now use this form of music in a very different setting.

Mounting the Production

Suggested folk music recordings:

Jester Hairston choral recordings
Harvest of Israeli Folk songs; Elektra 7210
Folk & Classical Music of Korea; Folkways 4424
Negro blues and Hollers; Library of Congress AFS-L59

Suggested choral octavo music

Suliram-Indonesia folk song: Julseth, SSA Hal Leonard 43109013
Bim Bam-Israeli folk song: Altman, SATB Presser 352-00191
The Wind-American ballad: Audrey Snyder,SATB Studio PR
The Blue and The Grey-American Civil War Songs: Spevacek, TTB Hal Leonard 43702021
Six Folk songs- J. Brahms SATB Marks

References:

Anderson, W. & Campbell, P. Multicultural Perspectives in Music Education.Virginia: Music Educators National Conference, 1989.

Resource personnel with appropriate expertise on folk dance

Through the Frame

Students will listen to a variety of folk music comparing the selections according to melody, rhythm, texture, form and timbre. They will be instructed to listen to the differences in vocal tone preferred by different nationalities. The teacher will point out the grass roots beginning of folk music and how it evolved to be used by choral groups, using the Jester Hairston Singers recordings and the Brahms Folk songs octavos to show the bridging of folk songs from their natural settings to folk songs on stage.

Students will simultaneously begin singing folk song octavos, exploring the music according to melody, rhythm, texture, form and timbre. They will discuss their own tone, deciding what they prefer for a given piece of music.

The Next Act
Students will perform folk songs. Students could next explore the use of movement and dance with folk songs, comparing the choice of dance steps of different nationalities.

LESSON 21 - INSTRUMENTAL MUSIC
(Sound and its Meaning)

Categories for Analysis of Arts:	
Analytical Response Type	**DESCRIPTION**
Discipline	Music (Instrumental)
Cultures	Japanese, Caribbean, Indonesian, American, Eastern European
Categories	Symbolic Significance Cultural Function Environmental Context Physical Characteristics
Subcategories	Spiritual Historical/Commemorative Aesthetic Geographical Location Expressive Properties

The Big Picture
To examine how different cultures invest meaning in different sounds.

Students will learn to understand how specific instrumental music styles, instrumentation groupings and selected timbre usage can come to signify certain places, events and audible symbols.

Mounting the Production
Suggested instrumental recordings:

Gagaku: Japanese Court Music; Lyric 7126
Around the World: Everyone Loves Polka Music; Jay 5020
Instrumental Music Of The Bahamas; Folkway 3846
Gamelan Music of Bali; Lyric 7179
Kodo-Heartbeat Drummers of Japan; Sheffield Lab CD-KODO
15 Marches of John Philip Sousa; U. of Michigan Band
Vanguard 72003
The Black Composer in America; Desto 7107

Suggested band arrangements:

The Thunderer: John Philip Sousa , arranged Mike Story, Studio PR
Korean Folk Song Melody: James Plyhar, Belwin Publications
Flurry for Winds and Percussion: John Kinyon, Alfred Publications
Festival Overture: John Kinyon, Alfred Publications

Through the Frame
Students will listen briefly to multicultural recordings of instrumental music while beginning work on their band arrangements. They will be asked:

1. How would you describe the style? Consider melody, rhythm, texture, form and timbre.

2. What is the instrumentation?

3. What timbre is used most extensively?

The teacher will briefly describe the music, its origin, its purpose, style, and instrumentation. The students will continue their rehearsal with the teacher making references to the recording and the composite comments, comparing it to the band arrangement the band is rehearsing.

The teacher will stress the use of specific styles, instrumentation, and use of timbre to signify places and events. Additionally, using the motif from the opening of Beethoven's Fifth symphony as an example, the students will be asked about how specific sounds can serve as an audible logo for ideas, events or places. The students will be asked to find other sounds that elicit meanings, such as the trumpet charge presently used at sporting events of all kinds.

The Next Act

The students will be given a short "sound" test. Using instrumental examples, they will be asked to identify the instrumentation, discuss the style, the timbre and possible origin and usage. The students will be asked the same questions about the band arrangements they are rehearsing.

The students could construct a sound piece of their own, using instrumentation, timbre and style to convey to the listener music that evokes images of places and events and perform it.

ANNOTATED BIBLIOGRAPHY OF SELECTED SOURCES

Anderson, Gwendolyn and Dessa Ewing
1989 *A Multicultural Sequence of Humanities Electives.* Washington: Paper presented at the National Conference of the Community College Humanities Association.

This description of a multicultural humanities program at a Delaware community college includes the use of literature, film, music, dance and visual arts to explore "cultural myths and their changing relevance to society." Bibliographies for each of the four courses are also included in this paper.

Anderson, T.
1985 Toward a Socially Defined Studio Curriculum. *Art Education* 38(5):16-8.

Anderson proposes that if "art is a reflection of culture and, indeed, an important instrument for transmitting culture..." then the teaching of art should be socially defined. Five assumptions are outlined for use in the development of curriculum in a social context. 1. "Learning is action orientated; skills are learned in relation to specific tasks as needs and interests are aroused." 2. "Personal experience offers students the most meaningful starting point for the making of art." 3. "Studio learning is a question- rather than an information-imparting process." 4. "Students must develop some sense of the larger context of the human condition against which to test and validate expression of their own personal experience." 5. "Truly creative and original task work will be developed on the basis of connections made by students to the society they live in..."

Through participation in a socially conscious art curriculum, the student becomes aware of symbols, forms and techniques that have been and continue to be a part of the human condition.

Anderson, William
1983 The Teacher as a Translator of Culture. *Music Educators Journal* 69(9):32-3.

Anderson calls for the development of music programs in the United States to reflect the ethnic heritage of the American people. He suggests that students exposed to a wide variety of world music will develop a sense of "poly musicality"—the flexibility to react to a wide range of musical ideas with understanding.

Asante, Kariamu Welsh
1985 The Jerusarema Dance of Zimbabwe. *Journal of Black Studies* 15(4):381-403.

The article discusses the Shona people of Zimbabwe in general and the Jerusarema Dance of these people in particular. The author describes the origin, use (both past and present), formation, classification and practice of the Jerusarema Dance. Asante claims that the values and mores of European society have distorted the traditional manifestations and cultural aspects of certain dances.

75

Bolin, Mary Jane and Raymond D. Dunstan
1985 Festivals as Artistic Events. *Art Education* 38(3): 34.

In this article, Bolin and Dunstan discuss the role of festivals in the expression of culture. "In the western world, festivals have been acknowledged and documented since early times. It is only recently, however, that artistic elements of this universal behavior pattern have been emphasized."

The authors also discuss the use of festivals to educate students in elementary and secondary schools. Students viewed slide and film presentations and were provided with information about festivals in other cultures Workshops were conducted by anthropologists, musicians, museum educators, actors and artists. At the end of the course, students were asked to create their own festivals. The authors claim that this "approach can vividly enhance students' own lives and creativity, further their understanding of human diversity, and...help them prepare to more fully value and participate in the world's extraordinarily rich artistic behaviors and traditions."

Boyer-White, Rene
1988 Reflecting Cultural Diversity in the Music Classroom. *Music Educators Journal* 75(4):50-4.

This article discusses the need to enhance cultural diversity as a means of developing music appreciation and aesthetic sensitivity. It discusses the need for change in teacher education.

"Teaching about music of many cultures can lead students to value cultural pluralism." The author also gives seven program guidelines, including assessment and evaluation.

Brandt, Godfrey & David Muir
1986 Schooling, Morality and Race. *Music Educators Journal* 15(1):58-67.

The authors explain the nature and significance of the interrelationships between race, culture and morality with a description of the implications for the classroom teacher in relation to schooling and moral education.

They state that morality is defined by the culture(s) from which it derives and within which it operates. It is therefore impossible to consider morality without considering culture. Arguing that teachers and students have their own values and perceptions, the authors advise that teachers acknowledge and reconcile teacher/student values by responding positively in the context of a multiethnic society.

Burstein, Nancy Davis & Beverly Cabello
1989 Preparing to Work with Culturally Diverse Students: A Teacher Education Model. *Journal of Teacher Education* 40(5):9-16.

The authors describe a program designed to prepare teachers to work in urban schools with students from a variety of cultural, ethnic and socioeconomic backgrounds. The program focuses on developing the teachers' abilities to make appropriate decisions when teaching culturally diverse students; i.e., awareness, knowledge, acquisition and maintenance of skills, and reflection. Burstein and Cabello describe the implementation of the model in one course and the effects of the program on the teachers.

Cain, Lee C.
1987 Toward Black Cultural Understanding: Integrating Black Literature and American History. *Illinois School Journal,* Spring:27-38.

This article addresses the responsibility of the school principal in providing an educationally positive climate in the school. The author emphasizes the principal's role as a cultural agent sensitive to students' needs.

Campbell, Patricia Shehan
1990 Crosscultural Perspectives of Musical Creativity. *Music Educators Journal* 76(9):43-6.

Campbell states that "musical language may differ from one (musical) tradition to the next, but the human need for music as a channel of creative thinking knows no cultural boundaries." She describes and compares a variety of musical styles in terms of the language of music, expression, creativity, composition and improvisation. She also discusses in detail several musical traditions (India, Iran, China and West Africa).

Chalmers, F.G.
1987 Beyond Current Conceptions of Discipline-Based Art Education. *Art Education* 40(3):58-61.

Chalmers criticizes the narrow scope of discipline-based art education and states that "the study of the cultural and social foundations of art still needs to win wide recognition...particularly...in North American art education."

Chalmers, Graeme, Margaret Andrews and Dan Nadaner
1984 Cultural Pluralism and Art Education in British Columbia. *Art Education* September:22-6.

This article describes the cultural and ethnic diversity of the Canadian population and discusses two multicultural art programs operating in two British Columbia schools.

Collins, Georgia C. and Renee Sandell
1987 Women's Achievements in Art: An Issues Approach for the Classroom. *Art Education* 40(3):12-21.

This article discusses methodologies for introducing women's art to the classroom. The authors mention gender-related issues that might arise when students are exposed to women's art achievements and suggest subjects that could be used in classroom discussion and study. Collins and Sandell believe that "a study of women's art achievements will raise issues with regard to the personal, social and aesthetic values that have been associated with different art forms and traditions in our culture."

Congdon, Kristin G.

1986 Finding the Tradition in Folk Art: An Art Educator's Perspective. *Journal of Aesthetic Education* 20(3):93-106.

Congdon states that educators and folklorists must realize that 'tradition' and 'innovation' are relative concepts based largely on the students' intellectual development and cultural personal experience. "Because students may have a different developmental and experiential basis for employing these terms, respect should be shown for their individual perspectives."

She defines the boundaries of folk art, fine art and other art categories as fluid and suggests that students engage in analysis of all art objects by raising questions about environmental factors, folk groups, individuals, the folklore surrounding the object, values, beliefs and attitudes which are communicated and religious, economic, social and technological considerations. As considerations in the study of art, style, use and placement of the object; aesthetic processes, criticism, and learning mode; the individual's since of place, identity, and intent; and inspirational factors for the artist and the audience are important. She posits that the more detailed the analysis, the better students are able to understand not only art, but human behavior.

1986 The Meaning and Use of Folk Speech in Art Criticism. *Studies in Art Education*.27(3):140-8.

Congdon identifies and analyzes the use of folk speech in art criticism in the everyday lives of those individuals not involved in what Karen Hamblen has called the Culture of Aesthetic Discourse (CAD). If folk speech about art is recognized and evaluated for students, art educators may help expand both the visual and verbal perceptions and expressions of students.

1987 Toward a Theoretical Approach to Teaching Folk Art: A Definition. *Studies in Art Education* 28(2):96-104.

While a number of art educators suggest including the study of folk art in an art curriculum, no one approach has been suggested as most useful. Without a definition of what folk art is, and why any one piece of art should be termed 'folk' art, a teaching approach is difficult to develop. The author proposes a definition for folk art based on analyzing and sorting the descriptors and identifiers used in the disciplines of art history, folklore, anthropology, and antique and folk art collection. This definition suggests specific aspects which should be identified in any study of folk art.

1989 Multicultural Approaches to Art Criticism. *Studies in Art Education* 30(3):176-84.

This article discusses approaches to art criticism which incorporate world views. Congdon states that these approaches can heighten artistic expression and the appreciation of art in students.

Cordova, I.R. and R. Love

1987 Multicultural Education: Issues, Concerns, and Commitments. *The North Central Association Quarterly* 61(3):391-9.

This article discusses the evolution of multicultural education from a deficit approach. This approach assumed that culturally different children have learning difficulties because of deficiencies in heredity and/or environment. Multicultural education acknowledges different

learning styles and values the strengths of diversity. Structures and processes within the school that need modification for multicultural education are identified.

Cushner, Kenneth and Gregory Trifonovitch
1989 Understanding Barriers to Dealing with Diversity. *Social Education* 53(5):318-22.

The authors demonstrate convincingly that the changing demographics in our schools force us to re-examine and broaden the definition of culture. The article discusses the importance of changing methods for teaching about culture cognitively in our schools.

Deans, Karen
1983 The American Ethnic Palette. *Music Educators Journal* 69(9):32-3.

This article discusses immigration patterns to the United States and follows ethnic trends in immigration from 1900 to 1979.

Desmond, K.K.
1985 African Elegance at the Canton Art Institute: An Exhibition Review and Participatory Learning Strategies. *Art Education* 38(4):17-20.

Desmond describes various techniques used in examining an African art exhibit. Analysis was based on five themes: realism, social comment, formalism, fantasy and ritual. Activities suggested included visual, verbal and written analysis.

Duncan, P.
1990 Clearing the Decks for Dominant Culture: Some First Principles for a Contemporary Art Education. *Studies in Art Education* 31(4):207-15.

The promotion by art educators of 'high culture' is based upon the view by a society condemning the dominant, popular culture. Students are usually engaged in the popular culture. If art education is to become a serious critic of students' cultural preferences, popular culture must be included. The creator-orientation toward culture must be superseded by a user-orientation. thereby allowing for the broadest interpretations of art. Finally, common-sense, self-evident, ideal standards must give way to an acknowledgment that these criteria are most usually historically conditioned, ideological and open to interpretation.

Dunham, Katherine
1985 Excerpts from the Dances of Haiti: Function. *Journal of Black Studies* 15(4):357-79.

This article discusses the function and nature of Haitian dance, especially its relationship to both the individual and the community. Dunham separates the dance into distinct categories: sacred, secular and marginal.

79

Ecker, David W.
1990 Cultural Identity, Artistic Empowerment, and the Future of Art in the Schools. *Design for Arts in Education* 91(3):14-20.

Ecker defines multicultural art education and discusses its importance for future students. This importance, the article states, will be a type of art education that promotes the artistic and cultural identities of students.

Ferdman, Bernardo
1990 Literacy and Cultural Identity. *Harvard Educational Review* 60(2):181-204.

Ferdman argues that cultural diversity has significant implications for the processes of becoming and being literate. He explores these connections by analyzing the relationship between literacy and cultural identity in a multiethnic society. Because literacy is culturally framed and defined, members of different cultures will differ in what they view as literate behavior. This, in turn, can influence how individuals engage in literacy acquisition and activity. He argues that the type and content of literacy education that individuals receive can influence their cultural identity. He argues that "the connections between literacy and culture must be fully acknowledged and better understood in order to achieve the goal of literacy acquisition for all."

Finn, Chester
1990 Why Can't Colleges Convey Our Diverse Culture's Unifying Themes? *Chronicle of Higher Education*. June 13:A40.

Finn points out that multicultural education can be destructive and breed intolerance of diversity if such programs focus solely on the differences between cultures without acknowledging their commonalties. He urges educational institutions to find ways to develop constructive educational multiculturalism through a unified curriculum that conveys "both the richness and the unifying themes of this extraordinary cultural amalgam rather than to deepen the lines that divide us from one another."

Fowler, Charles
1989 Why the Arts in Education: Saving Our Cultural Future? *NASSP Bulletin*. 73(519):90-5.

Fowler makes the case for the arts as contributions to developing better educated citizens. He states "Schools that ignore or slight the arts present a depleted picture of civilization and a distorted view of culture."

Frankson, Marie Stewart
1990 Chicano Literature for Young Adults: An Annotated Bibliography. *English Journal* 79 (1):30-6.

This article annotates books by Chicano authors that are appropriate for use in the high school. Only those books that are bilingual or in English are included in the list. This, the author believes, would give them broader usage, especially in the English class. Frankson states that in order for minority students to develop a positive image of their roles as valuable members of society, they need to see themselves represented by good literature.

Gay, Geneva
1988 Designing Relevant Curricula for Diverse Learners. *Education and Urban Society*. 2(4):327-40.

The author states that, because racial minority students will dominate public schools in the 1990s and well into the twenty-first century, educators must reassess and revise their schools' policies, programs and procedures to improve the quality of education and to enhance academic achievement. Gay discusses both the theory and practice of designing curriculum for culturally diverse students.

Glidden, R.
1990 Finding Balance. *Design for Arts In Education* 91(5):2-21.

Glidden discusses multiculturalism versus Eurocentrism and offers ways to achieve balance within the school curriculum. He gives a rationale for maintaining a Eurocentric foundation, but lists opportunities for multicultural experiences in the arts.

Green, Doris
1985 African Oral Tradition Literacy. *Journal of Black Studies* 5(4): 405-25.

The author describes two systems of notation—Greenotation (a percussion notation system) and Labanotation (a system for writing dance movements)—and explains how these systems can provide literacy in the oral traditions of African music and dance.

Hamblen, Karen
1990 Beyond the Aesthetic of Cash-Culture Literacy. *Studies in Art Education* 31(4):216-25.

Advocates of cultural literacy present culture as being of a singular standard that precludes the legitimacy, if not the existence, of other cultural possibilities. Hamblen examines how cultural literacy has come to mean a particular form of aesthetic literacy and how that literacy is legitimated. Cultural literacy should take the form of ethnoaesthetic studies of art and culture wherein the value systems of different aesthetic systems are examined, analyzed and contrasted. Hamblen also discusses: (a) the characteristics of cash culture and its cash aesthetic; (b) assumptions of universalism that accompany the cash aesthetic; (c) cultural literacy for critical consciousness; and (d) the application of ethnoaesthetics for multiple cultural literacies.

Hart, Lynn M.
1991 Aesthetic Pluralism and Multicultural Art Education. *A Journal of Issues and Research* 32(3):145-59.

Many students in North America practice the traditional art of their cultures of origin. This art does not fit standard Western aesthetic criteria for 'high' art and is usually excluded from art education classes. Thus, students in general have little opportunity to learn that there are entire art systems and ways of thinking.about aesthetics different from Western ones. After identifying some central criteria of Western aesthetics, a comparison is made with a non-Western art system of Hindu South Asia. Hart discusses formalist/universalist, personal response/anti-formalist, and pluralist approaches to aesthetics. Of the three, a pluralist approach is recommended since it is the only one that seeks to account for the aesthetic

principles of non-Western art forms. Hart concludes with a discussion of pluralism in art education and the ways in which the criteria of Western aesthetics are now being challenged by art educators.

Hartnett, Anthony and Michael Naish
1987 Multicultural Education: Paregoric or Panacea? *Journal of Curriculum Studies* 19(4):361-9.

This article looks at books under review and makes some tentative suggestions about the sort of analytic framework in which issues about multicultural education and racial equality need to be placed. They conclude the following: 1. "It is impossible, and inadequate, to attempt to isolate educational theory from the wider social and political theories." 2. "Issues about race, equality, education, multicultural education... are not simply, or even primarily about schools." 3. "Schools cannot be isolated from the wider political economic and social contexts in which they are placed" 4. "Educational studies, in order to deal with such issues as race and multicultural education, will have to become less boundary conscious and more problem orientated."

Henry III, William A.
1990 Beyond the Melting Pot. *Time* April 9:28-31.

The implications for politics, education, values and culture of the changing population are discussed. Curriculum revisions are debated on all levels as diverse cultural groups seek representation. Traditionalists argue that universally accepted values are necessary for every society.

Jackson, Allyn
1989 Minorities in Mathematics: A Focus on Excellence, Not Remediation. *American Education* 11(8):22-7.

Jackson describes the University of California at Berkeley's mathematics workshop created by mathematician Uri Treisman. Having produced dramatic statistical changes in minority calculus grades, the program provides a model for colleges across the U.S. as higher education grapples with the failure of minority students to succeed in engineering, mathematics and the "hard" sciences. By comparing Asian-American and African-American study habits, Treisman was able to create an effective tool for success.

Johns, R.W.
1986 Help Wanted: Art Educators for Global Education. *Art Education* 39(3):16-24.

The author presents his view that social studies teachers and art teachers need to collaborate if the goal of global education is to be reached. A teaching strategy is outlined that seeks to bridge the gap between Western and non-Western cultures and draws upon the strengths of both art and social studies.

Keister, Gloria

1985 Total Education: Arts Balance the Analytical with Aesthetic. *Music Educators Journal* 72(2):24-7.

Traditional education emphasizes left hemisphere learning, reading, writing and arithmetic. The author states, however, that the huge acceleration in the growth of facts, of knowledge and of advances in technology requires a change in people and their relationships to the world. We need people who are comfortable with change, and who are able to improvise, who can face new situations with confidence and creativity. Kiester discusses how arts education can help students to face these new challenges.

Kellman, J.

1985 Meditations. *Art Education* 38(5):33-7.

Kellman claims that embracing and learning from the first Americans would yield a deeper sense of belonging, a means of overcoming racial stereotypes, a growing awareness and knowledge of Indian art and people, a greater knowledge of North America's heritage, development of basic art skills, and a much needed understanding that art has meaning beyond the completion of the piece at hand.

The author outlines areas to be examined when changes are considered in the content of teaching. A chart is illustrated with various categories that could be useful in the examination of art objects. Also included are an annotated bibliography focusing on twentieth-century Native American art, a review of indigenous people in each state, and fine reproductions of art.

Kelmenson, L.

1985 A Sense of Mexico. *Art Education* 38(4):21-2.

Kelmenson relates the interdisciplinary experiences of high school Spanish students whose awareness of the Mexican people was heightened through the study of contemporary Mexican arts and crafts. These non-art students explored a variety of media and conducted research into the cultural background and technical processes of producing designs that would capture the essence of Mexico. The study of language was enriched through elements of cultural heritage discovered during the research and production of arts and crafts.

Kennedy, K. and G. McDonald

1986 Designing Curriculum Materials for Multicultural Education—Lessons from an Australian Project. *Curriculum Inquiry* 16(3):311-26.

Kennedy and McDonald focus on the decision making process related to a multicultural curriculum project. An examination of the process highlights significant issues concerning the nature of multicultural education. The project was entitled "An Indian Ocean People" and sought to portray the family lifestyles of ethnic groups from the Indian Ocean region now resident in western Australia.

Four issues emerged during the project team's deliberations: (a) consideration of how the cultural characteristics of ethnic groups can best be portrayed; (b) the role of studying countries of origin as part of multicultural education; (c) the pursuit of cultural maintenance or awareness as outcomes of multicultural education; and (d) the role of multicultural education as a component of existing curriculum.

The resolution of these issues was a complex process. The problem of stereotyping ethnic groups was avoided by using real families rather than abstract "average" families. A distinction was made between multicultural education (education about ethnic groups in their new cultural environment) and international education (education about lifestyles in countries of origin). Multicultural education was seen to be for all students and the emphasis was on awareness and appreciation of diversity rather than on cultural maintenance. Finally, care was taken to ensure that the materials were designed flexibly for easy integration into existing subject areas.

Klocko, Davis G.
1989 Multicultural Music in the College Curriculum. *Music Educators Journal.* 75(5):33-41.

Klocko describes the current situation in the American curriculum with regard to music and offers a rationale for changing its Eurocentrism. Some earlier programs which attempted to change the situation are listed.

La Duke, Betty
1987 On the Right Road:The Life of Mine Okubo. *Art Education* 40(3):42-8.

La Duke presents a narrative of the life of Japanese-American artist, Mine Okubo. This article would be a good introduction to the World War II experience of Japanese-Americans who were incarcerated in camps across the country. Okubo is a "living repository and documenter of Japanese-American history."

Lomotey, Koki
1989 Cultural Diversity in the School: Implications for Principles. *NASSP Bulletin.*73(521):81-8.

Lomotey discusses cultural diversity in schools and recommends that curricula (including textbooks) become more multicultural. He makes recommendations for principals and encourages increased parental participation in the schools and the need for role models for minority students.

Olsen, L.
1986 Native Music in the College Curricula. *Wicazo Saturday Review* 2(2):56-65.

Olsen describes a course at Washington State University called "Native Music of North America," which explores Native Americans and their cultural realities, life, thought, religion and history. The names of Native performers from several Washington tribes are included, as well as a list of movies, slide shows, archetypes, monographs and videotapes.

Pine, Gerald and Asa Hilliard
1990 Rx for Racism: Imperatives for America's Schools. *Phi Delta Kappan* 71(8):593-600.

The authors maintain that Americans must identify and deal with conscious and unconscious expressions of racism and accept the racial diversity of our nation.

84

Rogers, K.B.
1987 Cultural Reflections in Art. *Roeper Review* 9(3):143-9.

To integrate the disciplines of cultural anthropology and visual analysis, six question types are used to encourage gifted students to deduce the aspects of culture which an art object reflects. Three art objects representing different cultures are used to illustrate the generic potential of this questioning technique. Possible answers that might be anticipated as a result of the questioning are suggested.

Rodriguez, Fred & Ann Sherman
1983 Preface to *Cultural Pluralism and the Arts: A Multicultural Perspective for Teacher Trainers in Art and Music.* Kansas: University of Kansas School of Education.

This guide is designed for teacher trainers and teachers interested in presenting a multicultural perspective in elementary and secondary art and music education. The training manual focuses on the art and music of three cultural groups: Black Americans, American Indians and Hispanic Americans. The introduction includes the the rationale for a multicultural teaching approach and includes statements on art and music educators' need for multicultural education.

Santos, Sheryl L.
1986 Promoting Intercultural Understanding Through Multicultural Teacher Training. *Action on Teacher Education* 8(1):19-25.

Santos states that the classroom teacher is the key to the success of multicultural education and discusses four goals of multiculturalism. The author investigates problems that confront both novice and veteran teachers who must modify behaviors, perceptions and beliefs of a lifetime in preparation for successful cross-cultural interactions at school.

Saville-Troike, M.
1984 Navajo Art and Education. *Journal of Aesthetic Education* 18(2):41-3.

Saville-Troike presents an overview of art and education among Navajo Indians. Multiple in-depth examples of cultural differences and the problems that arise in traditional educational settings are given.

Schechner, Richard
1985 Performer Training Interculturally. In *Between Theatre and Anthropology.* Philadelphia: University of Pennsylvania Press, 214-60.

Schechner makes an in-depth comparison between Eastern and Western actor training methodologies . Schechner uses Stanislaviki and Strasburg as representatives of the Western method and Kathakali Kalamandalam (southwest India) and Noh (Japan) of the Eastern.

Shehan, Patricia K.

1984 Teaching Music through Balkan Folk Dance. *Music Educators Journal* 71(3):47-51.

The author discusses the merits of using folk dance in the music class to enhance understanding of traditional and other musical styles. She also suggests a teacher-learning sequence of combined listening and motor skills to reinforce the rhythmic patterns of music.

1985 Transfer of Preference form Taught to Untaught Pieces of Non-Western Music Genres. *Journal of Research in Music Education.* 33(3):149-58.

Shehan studied the effects of performance-oriented instruction on the musical preferences of sixth graders using Indian, Japanese and Hispanic songs. Although there was an increase in students' preference for those pieces that had been taught, their preference did not transfer to untaught pieces of the same cultural origin.

1988 World Musics: Windows to Cross-Cultural Understanding. *Music Educators Journal* 75(3):22-6.

The author states that ethnic and cultural changes are continuously taking place in American society. Included are eight well-tested activities that integrate world musics into general music classes.

Solomon, I.D.

1988 Strategies for Implementing a Pluralistic Curriculum in the Social Studies. *The Social Studies* 79(6):256-9.

In this article, a three-stage strategy is suggested for implementing a culturally pluralistic social studies curriculum. The strategy, including broad and specific objectives, speaks to: (a) setting the agenda; (b) critically reviewing areas for bias and potential bias; (c) introspection. The purpose of the curriculum is to provide pluralistic awareness.

Stokrocki, Mary.

1984 Drama as a Meaningful Intensification. *Studies in Art Education* 26(1):61-2.

The author cites four anthropological and one art study in support of drama as a meaningful way to understand the human condition. She extends the concept of drama to include the idea of "meaningful intensification": the unifying ideals of a group or community.

Stutzman, Esther

1985 *American Indian Music in the Classroom: An Indian Education Curriculum Unit.* Coos Bay, OR: Coos County Education Service District.

This publication is a teaching guide of elementary and middle school content produced in cooperation with Indian parents, students and teachers offering classroom material on the complex culture and history of American Indians. The guide includes 14 stereotypes that youngsters must unlearn. The author also discusses music and dance extensively.

Sult, Judith J.
1983 *Multi-Cultural Approach to Education: Using University Students in K-12 Classes as a Resource.* May 25: Paper presented at the 35th Annual Conference of the National Association for Foreign Student Affairs, Cincinnati, Ohio.

This paper is a Master's program Interdisciplinary Studies project that was designed to integrate multicultural awareness in the classroom. University foreign students taught elementary or secondary students about foreign cultures or other world perspectives. This included projects in cooking, storytelling, folk dance, batik and slide presentations.

Taylor, Monica
1986 'Education for All': Some Ethical Dimensions of the Swann Report. *Journal of Moral Education* 15(1):68-80.

This is a summary and analysis of the Swann Report, the report of the British Government's Committee of Inquiry into the Education of Children from Ethnic Minority Groups. The goal of education for all is discussed in light of the tensions between consensus and diversity, the group and the individual, special needs and the needs of all. The author suggests that moral education will help to reduce the need to "address questions of value, attitude and behavior."

Thoms, Hollis
1985 Creative Writing as Dialectical Interplay: Multiple Viewings of a Painting. *Art Education* 38(6):10-12.

Thoms describes an exercise he developed for his English students. They viewed a printing, and after multiple viewings, wrote poetry about it. He is convinced that "all these perceptions and images add to the depth and complexity of the painting."

Toye, C. and M. Denscombe
1987 Receptiveness to Multiculturism in Art and Design Education: A Survey of Parental Attitudes. *Journal of Curriculum Studies* 19(3):237-58.

Toye and Denscombe report on a multicultural approach to the teaching of art and design. Receptiveness or resistance to the inclusion of multicultural education within the curriculum was measured by means of an extensive parental survey. Afro-Caribbean, Hindu, Sikh, Muslim and White (British) parental groups were surveyed. White parents were the least demanding that students study white culture and the most receptive to the proposed study of other cultures. In general, parents were receptive to learning about other cultures. Minority parents were most emphatic in regard to their children learning about their own cultures.

Trachtenberg, Stephen Joel
1990 Multiculturalism Can Be Taught Only by Multicultural People. *Phi Delta Kappan* 71(8):610-1.

Trachtenberg suggests that multiculturalism is synonymous with national survival. He presents a short synopsis of the need to recognize the intermingling of many cultures in Western thought and culture and to acknowledge the necessity of directing education toward the understanding of global culture.

Turner, Robyn
1990 *An Integrated Approach to Art Education.* Unpublished dissertation.

This model, developed by the author, includes multicultural representation as part of an integrated approach to art education.

Valbuena, Felix, et al.
1978 *Multicultural Awareness for the Classroom: The Black Americans.* Detroit: Detroit Public Schools, Department of Bilingual Education.

Topics discussed are: African/U.S Black history, African oral tradition, African/Black art, music, dance, religion, holidays, food and games. A bibliography is included.

Valverde, Leonard A.
1988 Principals Creating Better Schools in Minority Communities. *Educational and Urban Society.* 20(4):319-26

The author notes that all effective schools have principals who care about instruction and are proactive in educational program development. Principals who create effective schools place high priority on instructional improvement. They set high but realistic standards, help their faculty to establish instructional goals, and assist teachers in helping students reach acceptable achievement levels. Goal attainment is made possible by staff training centered on classroom management, curriculum revision, and student learning. While there are many activities and characteristics to which principals in identified effective schools attend, this article focuses on the element of producing a positive climate conducive to learning in minority populated schools.

Wasson, Robyn F., Patricia Stuhr and Lois Petrovich-Mwaniki
1990 Teaching Art in the Multicultural Classroom: Six Position Statements. *Studies in Art Education: a Journal of Issues and Research* 31(4): 34-246

The authors note that the demands of teaching art in the multicultural classroom are considerable and complex. In addition to the more general concerns that confront all teachers in any multicultural educational setting, there is are other concerns that arise from the very nature of art making and art learning as culturally and socially based enterprises. The authors seek to assist art educators to recognize and respect not only the sociocultural diversity that may be present in their classrooms, but also to design and implement culturally responsive art curricula. They propose for consideration six position statements supported by sociological and anthropological literature.

Watkins, L
1981 Drama and the Multicultural Classroom. In *Drama and Education.* (pp. 81-94). London: Batsford Academic and Educational Ltd.

Watkins discusses problems common in a multicultural classroom and describes drama techniques used to promote the tolerance of cultural differences. The unique role that drama offers for dealing with language is examined. An exchange of cultural heritage is facilitated by dramatic exercises which encourage learning through discovery.

Wilkerson, M.
1989 The Curriculum and Cultural Diversity. *Academic Connections.* Summer:1-2.

Wilkerson discusses the concepts of cultural pluralism, cultural diversity and multiculturalism and acknowledges their controversial nature. She advocates the search for commonalities by studying specific cultures within a curriculum that recognizes and values multiculturalism.

Wilson, John
1984 Art, Culture, and Identity. *Journal of Aesthetic Education* 18(2):89-97.

In defining and discussing art, culture and identity, Wilson states that educators should "encourage students to seek their identity not in terms of their own culture, i.e., just because it is theirs, but in culture-free terms: that is, by reference to what is really valuable and worthwhile."

Wilson, Sharon and Diana Korzenik
1986 Seeing Myself in the Context of My Community: An International Student Reflects on Studying Art and Art Education in the United States. *Art Education.* 39(5):36-40

Wilson, an artist, reflects on the need for problem solving strategies and communication skills within curriculum. The article discusses the complex struggles of an international student within the American educational system. Implications are made for teacher trainers and classroom instructors.

Young, B.
1985 Visual Arts and Black Children. *Art Education.* 37(1):36-8.

Young discusses the needs of children (especially Black children) and describes a community-based art program operated by volunteers. Through an emphasis on African-American art and history, the classes created an opportunity for "social interchange and adjustment in the community."

Yao, Esther Lee
1984 The Infusion of Multicultural Teaching in the Classroom. *Action in Teacher Education.* 6(3):43-8

Although Yao focuses on the needs of gifted fourth graders, she demonstrates the infusion of multicultural content in mathematics to enable students to acquire "a better understanding and appreciation of their own and other cultures."

Zevli, John and Robert Floden
1987 Incongruities and Inequities of Schooling: Implications for Practice from Ethnographic Research? *Journal for Teacher Education.* 38(6):9-15

Ethnographic studies, like all research studies, provide no easy answers about what teachers should do.. Zevli and Floden support this point by showing the complexities surrounding issues of cultural congruity. Although ethnographic studies sometimes reveal ways in which

incongruity contributes to inequity, the research does not imply that teachers should always promote cultural congruity. Unless teacher educators understand the problems underlying endorsements of cultural congruity, they may contribute to the miseducation of future teachers and their students.

Zimmerman, Enid
1990 Questions about Multiculture and Art Education or "I'll Never Forget the Day M'Blawi Stumbled on the Work of Post Impressionists." *Art Education*. November:8-24

Zimmerman discusses the use of art as "a vehicle for understanding distinctions between appreciating a work of art from any culture and understanding its cultural origins and the context in which it was created." She examines three beliefs related to teaching students from diverse cultures: suppression, cultural assimilation and cultural pluralism. Multiple approaches to teaching art from the perspectives of cultural assimilation and/or cultural pluralism are suggested.

90

Current Status of Multicultural & Interdisciplinary Arts Initiatives, State Education Departments (Fall 1991)

ALABAMA	Arts course guidelines are being updated to include multicultural concerns.
ALASKA	The first Alaska Native Arts Education Survey, funded by the state arts council and coordinated by the State Education Department reveals how Alaska's school districts have presented Native American arts over time and recommends improving statewide access to information about successful efforts.
ARIZONA	The Mountain States Arts Education Consortium's 1991 workshop for visual arts teachers included sessions on multiculturalism.
ARKANSAS	All subject guidelines are being revised to include multicultural concerns. The State Education Department has developed a training program in cultural awareness & equity for school districts, as well as a multicultural summer institute for teachers.
CALIFORNIA	Course models integrating the arts with world history are being developed for social studies classes at all grade levels. *Visual and Performing Arts Framework* (1989) contains multicultural and interdisciplinary recommendations.
COLORADO	*Colorado Multicultural Resources for Arts Education: Dance, Music, Theatre, and Visual Art* (1991), a bibliography, has been distributed to every building principal and school librarian in Colorado.
CONNECTICUT	Arts curriculum guidelines now reflect multicultural concerns, and plans are underway for a cultural heritage institute in Hartford.
DELAWARE	The State Board of Education has approved *Guidelines for Infusing Multicultural Education into School Curricular and Co-Curricular Programs* (1990), prepared by a statewide committee and applicable to all K-12 subjects. *Multicultural Content Standards and the Arts: Visual Art and Music* (1989) is also in use.
DISTRICT of COLUMBIA	Staff is now developing materials related to the "Africa-centered curriculum," and planning to investigate other cultures' achievements (e.g., Asian, Latin American).
FLORIDA	A technical assistance paper on multicultural education (1990) describes best practices for all subject areas, including the arts. The State Legislature has established a task force to investigate the status of multicultural education statewide. "Art in Other Cultures" and "Music in Other Cultures" components are already included in high school art and music history curricula.
GEORGIA	*Middle School Curriculum Guide* is culturally inclusive.
HAWAII	Teachers continue to use the *Folk Arts and Toys of Asia* art curriculum K-12 (1988).
IDAHO	One of the goals in the music and art curriculum is to provide an awareness and understanding of multicultural heritage.

ILLINOIS — The State Education Department is preparing a report on integrating the arts into the teaching of foreign languages to fulfill goals for both subjects. Guidelines would include multicultural objectives and sample activities in theater, visual art, music and dance.

INDIANA — A Fine Arts Proficiency Guide containing a multicultural component is being revised. Work is also underway on a Multicultural Resource Guide for music and art specialists, many of whom will attend in-service workshops related to the guide.

IOWA — Guidelines for every subject area, including the fine and language arts, have been produced in conjunction with *A Guide to Developing Multicultural, Nonsexist Education Across the Curriculum* (1989). A Methods of Administration team visits approximately 25 school districts each year to ensure compliance with the department's multicultural/nonsexist policy. A conference on multicultural education will be held at the University of Iowa in June 1992.

KANSAS — *Guidelines for Program Development* in music, visual art, theater and dance include statements recommending inclusion of multicultural material, and explaining how the arts can contribute to students' understanding of other cultures as well as their own.

KENTUCKY — The State Education Department has entered the second year of its Humanities Pilot Program.

LOUISIANA — The State Education Department is revising existing arts curricula, preparing a new curriculum for elementary arts programs, and testing a survey course of art, music, dance and theater to be required of all high school graduates who do not study a specific art form for two years. Multicultural components are being added to guidelines in language arts, writing and science.

MAINE — *Common Core for Learning* (1990) contains a major section on multicultural education, and will be reinforced during workshops to help school districts adopt the state's new core or develop their own.

MARYLAND — A 1970 by-law requiring multicultural infusion at the district level was strengthened in 1989. Curricular guides such as *The Fine Arts: A Maryland Curricular Framework* (1990) contain statements in support of arts education that fosters multicultural understanding. Prince George's County and the City of Baltimore have created Afrocentric curricula.

MASSACHUSETTS — A Multicultural Achievement Awards (May 1991) recognition program honored more than 100 teachers and administrators from 23 districts for imaginative projects. A report on their efforts is being prepared.

MICHIGAN — *The Essential Goals and Objectives of Arts Education K-12* (1989) incorporates historical, cultural and social contexts for the arts as an important educational component. The state has mandated multiculturalism in all areas, though no specific guidelines have been produced.

MINNESOTA	*Multicultural Resources for Arts Education* (1989) has been distributed throughout the state. *State Learner Outcomes* for art and music have been updated to incorporate multicultural material. Special attention is being devoted to interdisciplinary learning.
MISSISSIPPI	A new K-12 visual art curriculum will be in place by 1993, and high school graduation requirements now include a one-year arts course. A new K-7 social studies curriculum will utilize examples from the arts with a multicultural perspective by 1993.
MISSOURI	The Title IV/Racial Equity Coordinator at the State Education Department has organized three annual conferences on the theme "Socialization of the Culturally Diverse Child."
MONTANA	*Visual Arts Curricular Guide* (1988) includes statement on the need to understand the relationship between the arts and world cultures.
NEBRASKA	A 1989 conference produced a five-year plan for multicultural education, *Unity Through Diversity*. The department is working with 53 school districts in a statewide consortium to integrate multicultural materials into every intermediate classroom subject through a contextual approach. Summer institutes reinforce this effort.
NEVADA	The State Education Department has produced a humanities curriculum presenting the achievements of local Indian tribes.
NEW HAMPSHIRE	The State Education Department has cooperated with its counterpart in Quebec to mount a 3-day "Open Borders" festival with a French Canadian theme.
NEW JERSEY	*Literacy in the Arts: An Imperative for New Jersey Schools* (1989) recommends that every school district in the state develop comprehensive arts programs that are multicultural. A framework is provided in each art form with suggestions, level by level, for activities and skills acquisitions.
NEW MEXICO	The State Education Department is preparing a major initiative in real learning, which will reflect multicultural concerns.
NEW YORK	*New Compact for Learning* (1990) seeks to increase understanding of the state's diverse cultures in the state by incorporating comparison and contrast of world cultures into all subject areas. School districts are just beginning to implement guidelines in keeping with the Compact.
NORTH CAROLINA	Nothing currently available.
NORTH DAKOTA	Founded in 1990, the North Dakota Multicultural Association has organized two symposia to consider ways of incorporating multicultural concerns into school guidelines. The State Education Department's Bilingual Coordinator is working with the Bismarck school district on new programs.
OHIO	The State Board of Education has appointed an Arts Advisory Committee

93

	which has multicultural concerns among its priorities.
OKLAHOMA	Since passage of the education reform bill 1071, the State Education Department has revised guidelines for visual art, music and other arts curricula. Multicultural aspects of the arts are being infused in the new curriculum. Workshops have been offered to sensitize teachers to student diversity, but do not include multicultural teaching strategies. The greatest emphasis has been placed on Native American cultural achievements.
OREGON	Music curriculum includes an ethnic music component.
PENNSYLVANIA	The State Education Department is coordinating its multicultural initiatives with the arts council, the Governor's Cultural Heritage Affairs Commission and the Ethnic Heritage Commission. These include a *National Origins* Unit that accommodates nationalities new to the state; social studies projects for intermediate students on subjects such as genocide, and school equity issues.
RHODE ISLAND	Nothing is currently available.
SOUTH CAROLINA	Multicultural lesson plans created during a teacher's workshop will be published in 1992 as an addendum to the state's curriculum framework, which mentions cultural heritage.
SOUTH DAKOTA	The State Education Department is coordinating with the arts council to develop a curriculum integrating the performing arts into other subject areas.
TENNESSEE	Multiculturalism is addressed during the department's annual Tennessee Arts Academy, which hosts 400 arts teachers.
TEXAS	Fine arts guides include multicultural units. The Department is encouraging school districts to relate their new learner outcomes to the goals of multicultural education.
UTAH	Nothing is currently available.
VERMONT	The State Education Department has cooperated with the arts council and its counterpart in Quebec to organize a cross-cultural festival.
VIRGINIA	The State Education Department has produced multicultural guidelines for elementary, intermediate and high school levels, though no specific projects are planned.
WASHINGTON	Statement in arts curriculum guide refers to the "obligation of educators to help students discover the value and integrity of the world's cultures." This goal is to be considered by all teachers in all subject areas.
WEST VIRGINIA	Nothing is currently available.

WISCONSIN The K-12 visual art curriculum is being revised to include multicultural concerns. An updated curriculum for music and a booklet on Woodland Indian music are already available. The department is preparing a television program on multicultural education, and offers two summer institutes for arts teachers and non-arts teachers, both of which feature culturally diverse speakers from around the state.

WYOMING Nothing is currently available.

Contributing Authors

VICKI BODENHAMER

A visual arts teacher at Hattiesburg High School in Mississippi, Bodenhamer is currently working with other members of the National Board for Professional Teaching Standards to create the first national guidelines for the teaching of art. She serves as district art consultant and is currently President of the Mississippi Art Education Association. Bodenhamer is also chairperson of the Curriculum Advisory Council at the Mississippi State Department of Education and serves on the Board of the Hattiesburg Arts Council. She has received the Mississippi Art Educator of the Year Award (1989), the Mississippi Outstanding Elementary Art Educator Award (1987) and the Mississippi Award for Excellence in the Use of Instructional Television (1984). Bodenhamer is the author, on-camera host, and illustrator of *Reaching for Rainbows: Visual Arts for Children*, an award-winning video art curriculum created for grades 1-6. Her research project as a teacher-member of the Center, *Opening Windows: Heightening Critical Judgment and Changing Student Attitudes through Integration of Studio Art, Critical Thinking and Appreciation*, was published in 1991.

BARBARA FEHRS-RAMPOLLA

An art teacher at Holmdel High School in New Jersey and a ceramicist, Fehrs-Rampolla has recently completed a project funded by a 1989 New Jersey Governor's Teacher Grant, *Accepting Diversity: A Multicultural Arts Approach*. This effort represented a second phase of research begun at the National Arts Education Research Center, in which she assessed the effect of her art program on students' critical thinking and aesthetic attitudes. She has served on the Executive Board of the Art Educators of New Jersey and has presented at state and national art conferences. Fehrs-Rampolla has reviewed National Teacher Exams for the Educational Testing Service and has developed school visitation materials for the Montclair Art Museum. As an artist, she works primarily with stoneware clay, and is interested in the development of functional forms. Having studied with a Japanese master potter, she has lectured on Anagama wood-fired kiln techniques and Japanese clay aesthetics.

MARK HANSEN

An art teacher at Forest Lake Senior High School in the Minneapolis-St. Paul area, Hansen is President-Elect of the National Art Education Association and Chairman of the Arts Standards Committee—Early Adolescence and Young Adulthood of the National Board for Professional Teaching Standards. He has served on the NAEA's Long Range Planning Commissions and on its Board of Directors. Hansen also held positions in the Legislative Assembly. An active member of the Minnesota Alliance for Arts in Education, Hansen was selected to represent visual arts teachers at the National Teachers' Forum sponsored by the Education Commission of the States. Locally, he is a member of the Forest Lake (Minnesota) Educational Effectiveness Program and advisor to Forest Lake's participation in the University of Minnesota School-Based Teacher Education Project. Hansen's research project as a teacher-member of the Center, *The Visual Arts in a Fine Arts Requirement for Graduation from High School* (1991), is a survey of arts educators in selected states resulting in an analysis of support and programmatic needs for uniform requirements in secondary schools.

LYNN HICKEY

Lynn Hickey is Resource Teacher and Middle Grades Arts and Humanities and Interdisciplinary Programs Coordinator for the Los Angeles Unified School District, California. She developed the 7th, 8th and 9th grade Humanities Core Planning Charts and accompanying Teacher's Guide and provided the staff development and technical support needed to implement and expand interdisciplinary programs district wide. Hickey's awards include the Bravo Award, Los Angeles Music Center (1985); Douc Langer Award, California Art Education Association (1985); and community service award, Performing Tree (1986). She served as director of the Visual and Performing Arts Technology in the Curriculum Project, California State Department of Education, which resulted in a guide for the use of technology for arts educators, K-12; a training video; and a trainer of trainers module used for staff development statewide. A Fellow of The California Arts Project, Hickey has served as a teacher trainer, arts consultant for secondary school accreditation, summer institute co-director, and staff member of the Leadership Academy. She is an active member of both the City of Los Angeles Cultural Affairs Department, Folk and Traditional Arts Advisory Board and of the Los Angeles County Office of Education's Advisory Board for Multicultural Education.

MARGARET HILLIARD

Margaret Hilliard has taught visual art in the Northwest Local School District (Cincinnati, Ohio) since 1966, and served as District Art Coordinator from 1972 to 1976. A practicing artist who works in enamels, jewelry and watercolor, she is responsible for all varieties of studio experience, as well as art history and criticism. The 1990 recipient of the Ohio Governor's Award of Excellence, Hilliard is one of five teachers in metropolitan Cincinnati selected to participate in the Taft Museum's "Artists Reaching Classrooms" project. She is not only training as a docent at the Cincinnati Art Museum but also serves on a committee advising the Museum as it develops a four-year project with the Kellogg Foundation for curriculum development utilizing master works of art. Hilliard attended the 1991 summer institutes conducted by the Getty Center's Improving Visual Arts Education and the Ohio Partnership for Improving Visual Arts Education. She has made presentations on art history and adolescent creativity at conferences of the National Art Education Association. Hilliard's project as a teacher-member of the Center investigates how involvement with criticism, aesthetics and higher level thinking skills affects secondary students' attitudes about creating and appreciating works of art.

GINNY PACKER

Ginny Packer is the Music Director/teacher at Blatchley Middle School, Sitka, Alaska, where she teaches 4 levels of band, team teaches an experimental class entitled "Art and Choral Exploration," treble chorus, and music exploratory classes. Packer sees 330 students a day. In 1984 she served as music director taking 35 students on a performing tour of Japan, putting on stage "The Wizard of Oz," a choral ensemble, a jazz band and a flute choir. In 1989, Packer took 42 students on a performing tour of the Soviet Union and Poland, fielding a jazz band, a choral ensemble and a melodrama. Packer has written for all the major publications in the music field, and while on sabbatical, she constructed a choral method that would encompass choral note reading and technique, an understanding of aesthetics, criticism and choral history. Packer received the Rockefeller Brothers Foundation Award in 1984 and two grants from NEH to create a humanities curriculum in 1987 and 1990. She has given presentations and presented clinics at state level conferences for MENC and NAEA in Alaska and in 1991 was a teacher for the Alaska Staff Development Network. Her research project as a teacher-member of the Center, *Developing an Interdisciplinary Middle School Arts Curriculum in an Isolated, Multicultural Community*, was published in 1991.

LANCE PACKER

Lance Packer teaches grades 6,7 and 8 at Blatchley Middle School, Sitka, Alaska—language arts, media exploration, social studies and science. Most of these classes are taught from an interdisciplinary perspective, and the social studies class emphasizes cross-cultural understanding of conflict as its integrating theme. He is also the drama director for the yearly musical drama production and was drama director for two performing groups taken to Japan and to the Soviet Union and Poland during the past eight years. In 1987 and 1990, Packer was a co-recipient of NEH humanities curriculum development grants which have resulted in his directing the establishment of the annual school-wide, interdisciplinary, multicultural Heritage Discovery Week program. In 1991 he was a teacher of interdisciplinary education for the Alaska Staff Development Network. Packer credits much of his multicultural and interdisciplinary interest to his Ph.D. in anthropology and Peace Corps work in Turkey.

RAYMOND ST. PIERRE

An English and Humanities teacher at Portland High School in Portland, Maine, Raymond St. Pierre has also held positions as Humanities Instructor and Community Education Coordinator at Husson College in Portland. His interest in school reform and interdisciplinary studies has led to his involvement with the Coalition of Essential Schools, a national educational reform program directed by Dr. Theodore Sizer, Dean of Education at Brown University. St. Pierre serves as the coordinator of Portland High School's effort in the coalition as charter member school. Along with the creation of a Senior Humanities course with the assistance of two teachers from the Art and Music departments at Portland High, he has also developed a course for college bound juniors and seniors that teaches philosophy through the study of short science fiction. The Senior Humanities course is a heterogeneously grouped, team taught, interdisciplinary approach to the combination of literature, drama, creative writing, music and visual arts. St. Pierre's project as a teacher-member of the Center is aimed at determining whether students' concepts of cultural pluralism could be impacted by an interdisciplinary study of music, literature and the visual arts from a multicultural perspective.

PETER TRIPPI

Peter Trippi has served the Center as a research associate since 1989. In December 1991, after completing an internship at Cooper-Hewitt, the Smithsonian's National Museum of Design, he will receive a M.A. in visual arts administration and a professional certificate in museum studies from New York University. His M.A. thesis summarizes the history of the Association of Art Museum Directors. Trippi worked as legislative assistant at the American Arts Alliance in Washington, DC from 1987 to 1989.

Contributing Researchers

Rick T. Adams teaches theater at Southwood Middle School in Miami, Florida.

Debi Buckner taught theater at Sandia High School in Albuquerque, New Mexico, until 1991, when she moved to New York City to pursue her professional acting career.

Raymond W. Campeau teaches visual art at Bozeman Senior High School in Bozeman, Montana.

Robert T. Davis teaches music at Charles R. Drew Middle School in Miami, Florida.

Gale Gomez-Bjelland teaches visual art at Murrieta Valley High School in Murrieta, California.

Herb Holland teaches theater at Audubon Junior High in Los Angeles, California.

Jeanette Horn teaches theater at Hillcrest High School in Jamaica, New York.